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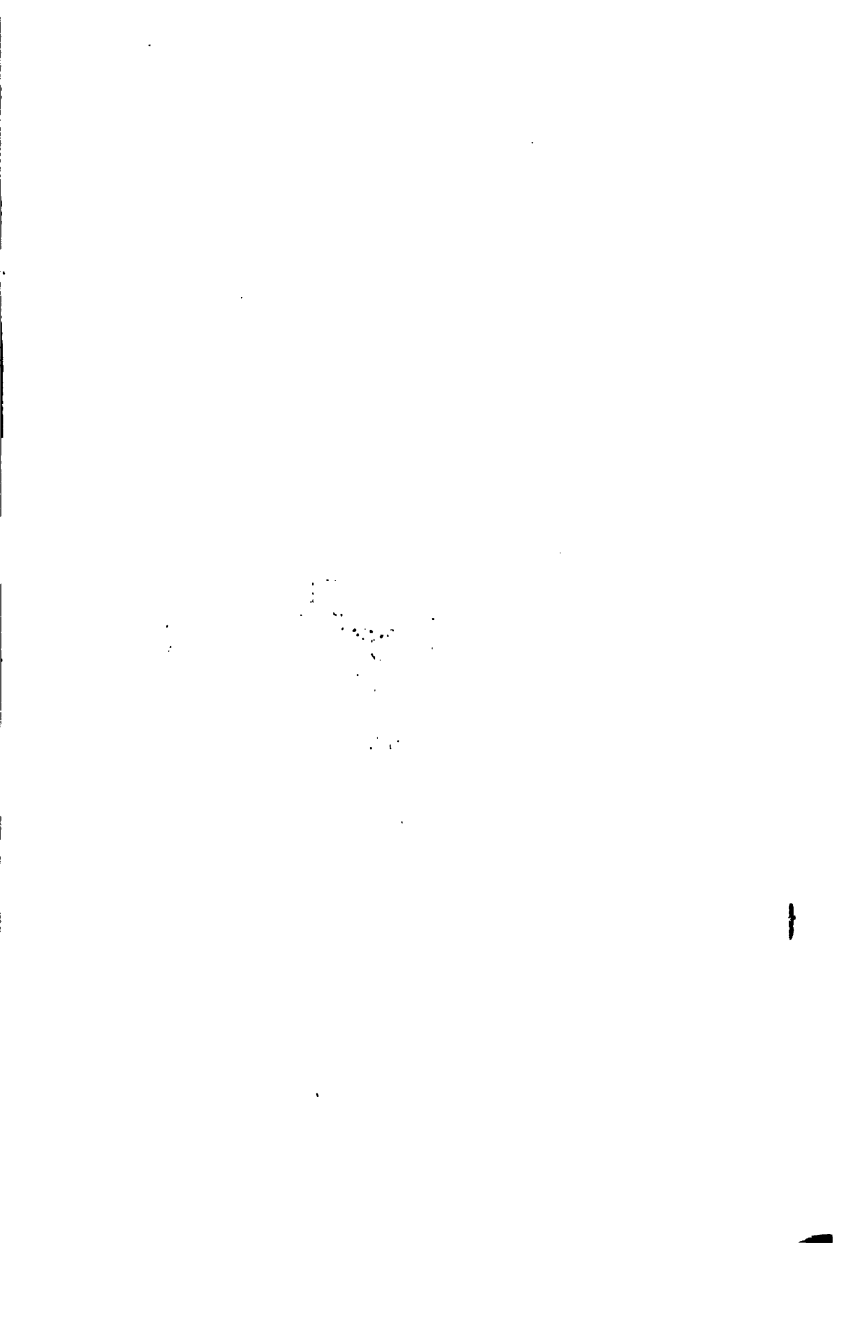
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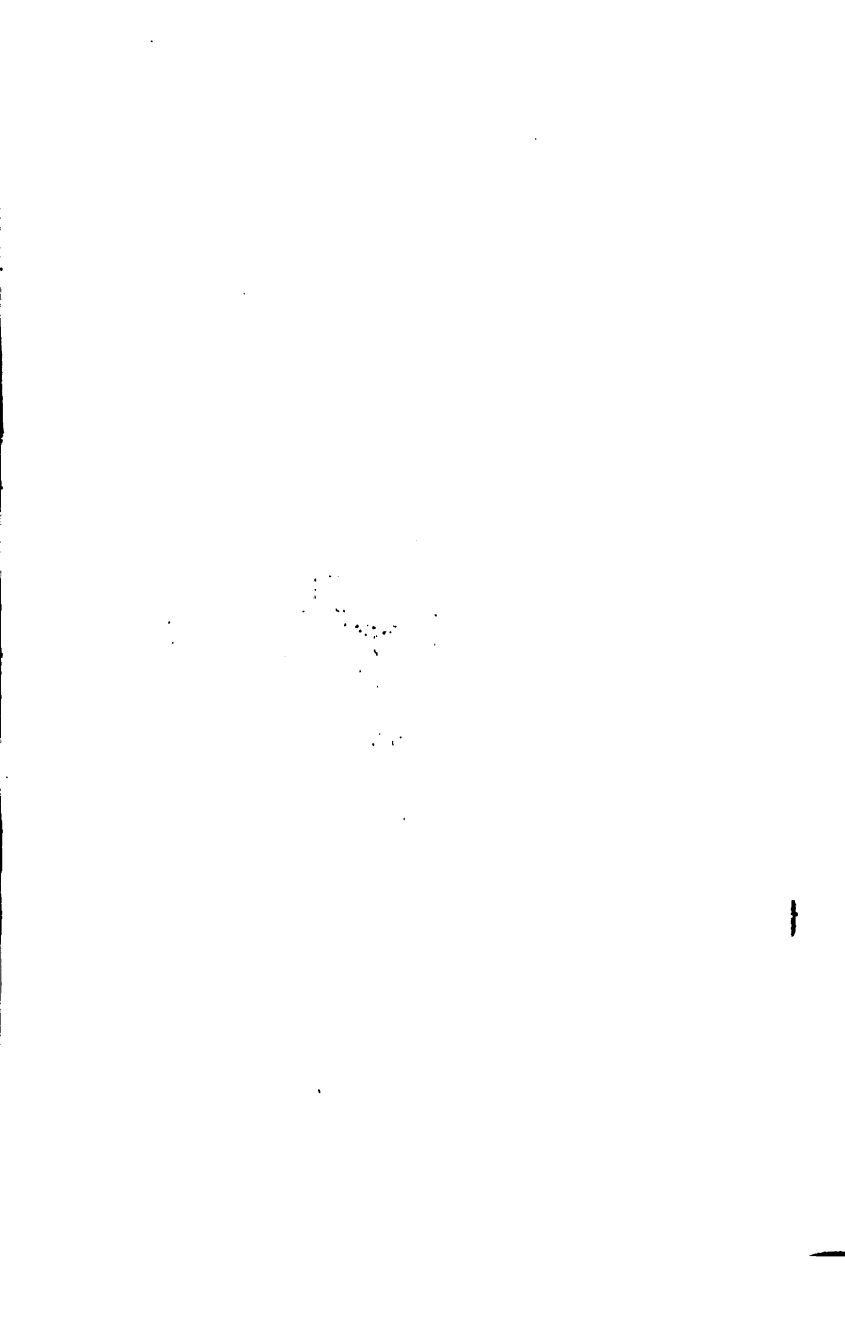
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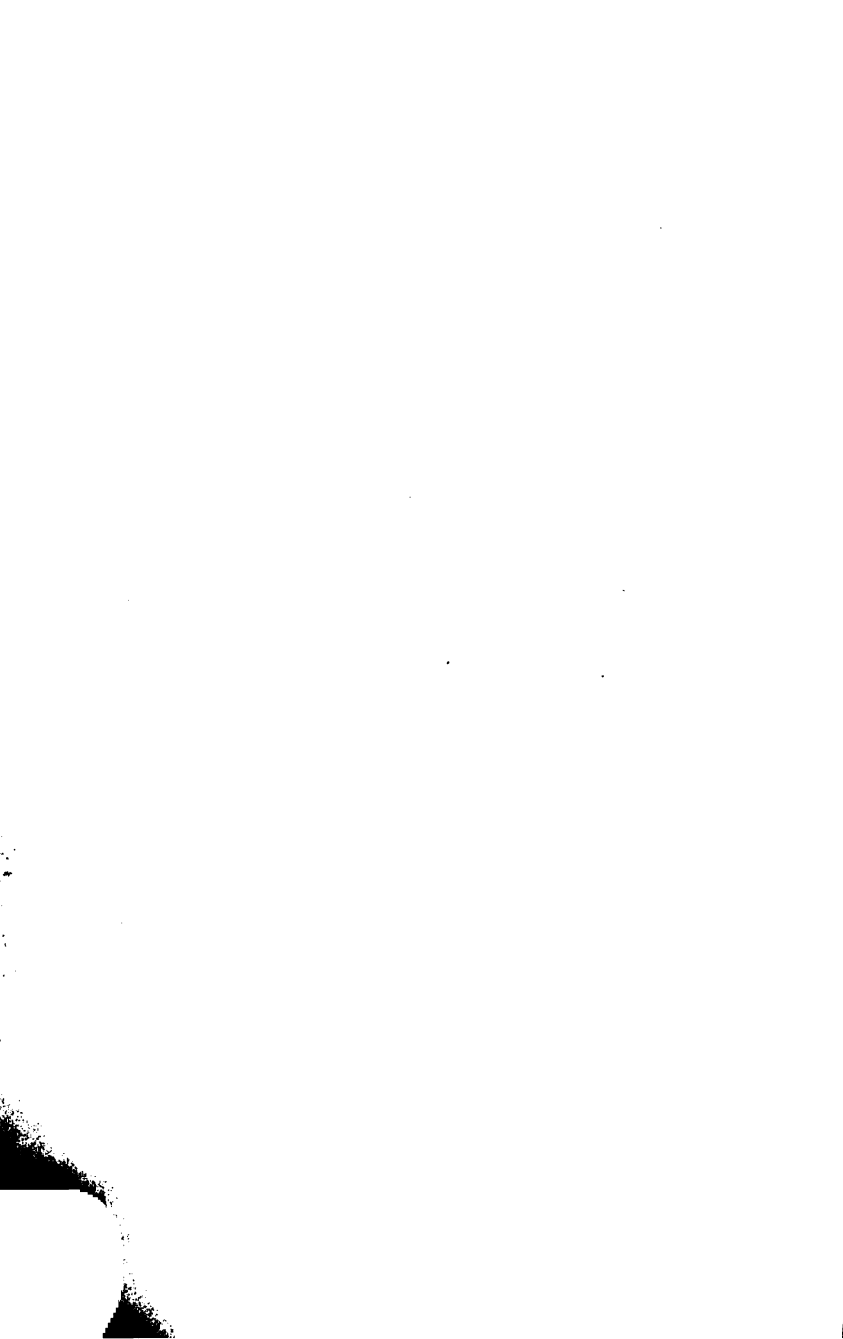
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CAMBRIDGE

DRAMATIC ALBUM,

BY

H. T. HALL,

Author of Shakspearean Fly-leaves, Shakspearean Statistics, &c.

"Let us satisfy our eyes
With the memorials and the things of fame,
That do renown this city."
Twelfth Night, act iii., scene 3.



Cambridge :

PUBLISHED FOR THE AUTHOR, BY
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TO THE READER.

THE following pages are chiefly addressed to those who are interested in dramatic matters, whether of a local or general character. It is hoped, that the varied dramatic information which they contain, will prove of some service to those who may chance to peruse them.

Cambridge, 1868.

54285

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CAMBRIDGE

AMATEUR THEATRICAL SOCIETY,

SHORT NOTICE OF,

THE CAMBRIDGE AMATEUR THEATRICAL SOCIETY owes its existence to the Crimean War. Had it not been for that mighty struggle with the Giant of the North,—a struggle in which the heroism of our soldiers was made most manifest,—the Society would not have been formed. Perhaps we may be told, it would have been better that it had never been; this may be the opinion of some, who, wrapt up in their own modest worth, acknowledge not the modest worth of others, but no evil effects can be pointed out as resulting from its efforts, while much pleasure has been afforded, and no little amount of good effected, by its operation. If to lighten toil, to help the weary, to relieve distress, and to seek

to alleviate the sorrows of our fellows, be among the objects worthy of man's emulation, then the Society has not been formed in vain. This, and much more, it has accomplished, though it may have failed in making it known; believing, as it does, that "true goodness is like the glowworm in this, that it shines most when no eyes, except those of heaven, are upon it." The exigencies of the day led to its formation, for when the condition of our wounded soldiers, and the widows and orphans of those who were killed, became known in this country, one universal cry pervaded the land, and society, touched to its very centre, arose as one man to alleviate the misfortunes of our brave defenders and their dependants. Collections were made in all the towns in the United Kingdom, and a variety of entertainments were also got up as a means of adding to the fund. In Cambridge several entertainments were given for this purpose, but none of them realized so much money as the one given by the Theatrical Amateurs. The great satisfaction which was expressed at the efforts of the amateurs, the success that crowned those efforts, coupled with the numerous requests which were made that they would continue their histrionic amusements, led to the establishment of the Society, which has now continued through sunshine and storm for thirteen years.

No other dramatic society in Cambridge has enjoyed so long a life; none other can point to such a hale and hearty existence. Many changes have taken place in its ranks; some of its members have shuffled off their mortal coil; others, new to the dramatic world, have arisen, and others have departed to other lands in search of wealth and fame; yet, though old in years it is vigorous in its movements, still flourishes; and may its years be long, ere it falls into the "sere and yellow leaf."



ON DRAMATIC SOCIETIES.

IN writing in praise of dramatic representations, and in the establishment of dramatic societies, we are apt to run counter to the notions of the Puritan and the straight-laced moralists of the age. They are eager in denouncing all such amusements, charging them with being satanic in their origin, devilish in their action, and destructive in their results. The poor player is placed beyond the pale of society, his occupation is looked upon with scorn, and the art which is really requisite to obtain a position, is held to be degrading to his manhood. What is applicable to the professional actor, is to a great extent applicable to the amateur, and the amusement which its followers find in its practice, is looked upon as inimical to the morals of society.

If these gentlemen, who so frequently denounce Amateur Theatrical Societies and dramatic representations of any kind, were first to obtain a knowledge of their *modus operandi*, they would probably have removed from their mental vision

some of those scales of prejudice which have been fostered by their ignorance. These very fastidious moralists entirely lose sight of the fact, that man when engaged in the ordinary pursuits of life, requires some change. He wants something to amuse, something to arouse another form of activity, from whence he can derive pleasure; and what can be more befitting such a purpose than dramatic representations; for they in a high degree afford much pleasure and instruction of an intellectual kind. In large towns it is highly necessary that dramatic exhibitions should be more frequent, for they would serve as a counter-foil to many of the temptations to which those who live in "populous cities" are exposed. The common business of life, too intensely pursued, makes men unmindful of precepts and maxims of virtue, which they are more apt to forget in the eager pursuits of their avocations, than abandon through want of principle. The *Drama* awakens them to virtue, exercises all the kinder emotions, and by its genial influence over the brain and feelings, prevents that moral stagnation which so much tends to degrade and brutify the nature of man.*

* "If the theatre were to be shut up, the stage wholly silenced and suppressed, I believe the world, as bad as it is now, would be then ten times more wicked and debauched. This was once the case at Milan; when Charles Borromeo took possession

Amateur Theatrical Societies when properly constituted add strength to the character of their members and greatly extend the circle of their knowledge. The study of the works of the great masters, both ancient and modern, who have written for the stage, necessitates a corresponding expansion of vision, at the same time begetting a feeling of charity that passeth show, and a love of humankind, more practical in its results than one-half the sermons which are preached from our pulpits. The world of sacred literature can point to no "bright particular star," like that which the dramatic world can boast of. They have no master of humanity, with the breadth and genuine love of his race like WILLIAM SHAKESPERE; nor can they find his equal in wisdom, goodness and true greatness. The sometime player and poet, the Titan of Stratford, stands at the head of all authors, whether sacred or profane. The student of his works, of the works of the dramatists who were coeval

of the Archbishopric, he, out of abundance of zeal and severity, shut up the playhouse, and expelled the players, strollers and minstrels, as debauchees and corrupters of mankind. He soon had reason to alter his opinion, for he found that the people ran into all manner of excesses; and, that wanting something to amuse and divert them, they committed the most horrid crimes by way of pastime. It was on this account he repented of his edict, re-called the banished players, and granted them a free use and liberty of the stage."—LA MOTTE'S *Essay on Poetry and Painting*.

with him, and of those who have followed in this world of ours, cannot fail of being bettered by his study; and, if so, how much more will he be improved, both mentally and morally, when, in a well-regulated theatre, he seeks to realize his conception and so pourtray his author's meaning to all classes of the community, for of such material is our audiences composed.

That the indiscriminate establishment of Amateur Theatrical Societies would be attended with ill results, none would deny; but when they are properly directed, they confer not only pleasure on those who are witnesses of the efforts of their members, but they also impart a knowledge, give strength to our character, and bestow a power we otherwise could not obtain.



Dates of the various Performances, with the names of the Professional Ladies engaged.

1854.

THE performances in aid of the Patriotic Fund, were given at the Theatre on Wednesday and Thursday, December 27th and 28th. On the first night was presented the Comedy of "The Wonder," and the Farce of "Catching an Heiress." On the second night was presented Colman's Comedy of "The Poor Gentleman," and the Farce of "Love, Law and Physic." The Professional Ladies engaged at these performances were Mrs. H. BARRETT, of the Theatres Royal, Drury Lane and Sadler's Wells, and Miss C. ELTON, of the Theatre Royal, Dublin. The amount of money handed over to the fund, was £40. 7s. 10d.

On this occasion, the following Address, written by A. C. BARRETT, Esq., was delivered by Mr. H. T. HALL :—

'Twas said that British valour was no more,
That chivalry had fled from freedom's shore ;

Her sons, unnerv'd by peace and love of gold,
 No more would waken, as in days of old,
 Between the tyrant and his prey to stand,
 And shield the helpless from his iron hand.
 How vain the despot's hope, let Alma say !
 And gory Inkerman's immortal day.
 When, by the far Crimean angry wave,
 The Minie reap'd the harvest of the grave ;
 When war's fell engines scatter'd death around,
 And Russian corpses strew'd the fatal ground,
 Till Britons made the baffled drunkards yield
 The well-earn'd honours of that hard-fought field.
 And we, whose bosoms thrill, while ev'ry tongue
 Tells of such deeds, as ancient poets sung ;—
 Of serried ranks, who stood the hostile shock
 Of leagured thousands, like the sea-girt rock :
 Or those, who, while stern warriors held their breath,
 Rode on in form array to certain death ;—
 Shall we, who share their fame, for whom they bleed,
 Refuse to help them in their hour of need ?
 No ! though it be not ours with them to brave
 The foeman's bullet, or the ocean wave ;
 To keep the midnight watch in cold and pain,
 Or stiffen wounded on the battle plain ;
 Nor yet to follow with that noble few,
 Who, to their feelings and their nature true,
 Went forth amid the dying and the dead,
 To tend with soothing care the soldier's bed.
 Yet, still, throughout the land at Freedom's call,—

Alike from peasant's hut and lordly hall,—
 One voice shall rise to nerve the hero's hand,
 With each bright record of his native land.
 Still, 'midst the perils of his toilsome life,
 In fever'd sickness or the battle's strife,
 One cheering thought shall fire his warlike breast,
 And soothe the passage to his long last rest :
 The thought that *we* forget not to be kind,
 To those much-lov'd ones whom he leaves behind ;
 Respect the memory of the gallant dead,
 Nor let their children beg their daily bread.

1855.

On Wednesday and Thursday, April 11th and 12th, two performances were given for the benefit of the Albert Benevolent Society. On the first night was presented the Drama of "The Maid of Croissey," the Farce of "The Man with a Carpet Bag," and the Drama of "The Floating Beacon." On the second night was presented the Comedy of "The Poor Gentleman," and the Farce of "Raising the Wind." Mrs. BARRETT and Miss C. ELTON were engaged for these performances. Five pounds were given to the Albert Society.

1856.

On Tuesday, Wednesday and Thursday, January 1st, 2nd and 3rd, three performances were given. On the first night was presented Buckstone's Drama of "Isabelle," the Farces of "Pleasant Dreams" and "The Swiss Cottage." On the second night was presented Morton's Comedy of "Speed the Plough," and the Farce of "Make your Wills." On the third night was presented Fitzball's Play of "Walter Tyrrell" and the Farce of "The Illustrious Stranger." Mrs. BARRETT, Miss C. ELTON and Miss STEWART, of the Theatre Royal, Birmingham, were engaged for these performances.

On Wednesday and Thursday, March 26th and 27th, two performances were given. On the first night was presented Jerrold's Drama of "The Rent Day" and the Farce of "Comfortable Lodgings." On the second night was presented the Drama of the "Rent Day," and the Farces of "The Turned Head" and "The Thumping Legacy." Miss STEWART was engaged for these performances.

1856-7.

On Monday, Tuesday and Wednesday, December 29th, 30th and 31st, 1856, and on Thursday, January 1st, 1857, four performances were given. On the first night was presented Buckstone's Drama of "The Duchess de la Vaubaliere" and the Farce of "The Spare Bed." On the second night was presented the Drama of "The Duchess de la Vaubaliere" and the Farce of "You can't Marry your Grandmother." On the third night was presented the domestic Drama of "Grace Huntley," and the Farces of "Kill or Cure" and "Who's my Husband." On the fourth night was presented (by particular desire), the Comedy of "The Wonder" and the Farce of "The Illustrious Stranger." Mrs. A. RAYNER and Miss PEVENSEY, of the Theatres Royal, Sadler's Wells, Olympic and Marylebone, were engaged for these performances.

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1857.

On Tuesday and Wednesday, April 21st and 22nd, two performances were given. On the first night was presented the Drama of "The Miller of Derwentwater" and the Farce of "The Lady and the Devil." On the second night was pre-

sented the comic Drama of "Our Wife," and the Farces of "State Secrets" and "To Paris and Back for Five Pounds." Mrs. A. RAYNER was engaged for these performances.

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1858.

On Tuesday and Wednesday, January 5th and 6th, two performances were given in aid of the Indian Mutiny Fund. On the first night was presented O'Keefe's Comedy of "Wild Oats," and the Farce of "P. P.; or, The Man and the Tiger." On the second night was presented Sheridan Knowles' Play of "The Wife," and the Farce of "The First of April." Mrs. MAYLAND, of the Theatre Royal, Cambridge, Mrs. LEWIS BALL, of the Theatre Royal, Sadler's Wells, and Mrs. FOOTE, of the Royal Lyceum Theatre, were engaged for these performances. The unpropitious state of the weather prevented these performances from being successful in pecuniary matters, only 12s. being handed over to the fund.

There was no performance at Easter, in consequence of the lessee, Mr. HOOPER, increasing the rent of the Theatre.

On Wednesday and Thursday, December 29th and 30th, two performances were given. On the

first night was presented the Drama of "The Rent Day," and the Farces of "A Fish Out of Water" and "Kill or Cure." On the second night was presented Knowles' Play of "The Hunchback" and the Farce of "In the Wrong Box." Miss M. MITCHELL, of the Theatre Royal, Sadler's Wells, and Miss CLAREMONT, of the Royal Princess Theatre, were engaged for these performances. In consequence of the sudden indisposition of the gentleman cast for the part of Master Walter, the Committee were compelled to engage the services of Mr. GEORGE BASIL, of the Theatre Royal, Sadler's Wells.

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1859.

On Wednesday and Friday, May 4th and 6th, two performances were given. Instead of playing on the Wednesday and Thursday as announced, the Committee were compelled to adjourn the second night's performance till the Friday, owing to the ill-health, and also the absence from Cambridge, of the gentleman cast for Shylock. On the first night was presented the Drama of "Lucille," and the Farces of "State Secrets" and "The Captain is not Amiss." On the second night was presented Shakspeare's Play of "The Merchant of Venice," and the Farce of "Good for Nothing." Mrs. MAYLAND and Miss CLAREMONT were engaged for these performances.



1860.

On Tuesday and Wednesday, January 3rd and 4th, two performances were given. On the first night was presented Cherry's Comedy of "The Soldier's Daughter," and the Musical Farce of "The Turnpike Gate." On the second night was presented Shakspeare's Comedy of "Much Ado about Nothing," and the Farce of "Love, Law and Physic." Mrs. MAYLAND, Miss PHILLIPS, of the Theatre Royal, Sadler's Wells, and Miss RUSSELL, of the Soho Theatre, were engaged for these performances.

The following address, written by Mr. J. CROSS, was delivered by Mr. H. T. HALL :—

Ladies and Gentlemen,—we stage-struck mortals,  
 Timid and bashful once again appear ;  
 To welcome all that pass our inner portals,  
 With kindly wishes for the new-born year.  
 And if we rival not our co-lamplighter,  
 In the felicity that marks his verses,  
 At least we hope to make some eyes glow brighter—  
 Stay, did I hear some Cockney cry "wot worses";  
 What worse is? true, what could be worse than  
 trying  
 To add fresh brilliance to those beaming glances,  
 Which from all parts, like rifle balls, come flying,  
 And so much more our nervousness enhances.

Rifle balls, said I, I would give a trifle,

When our old country throbs with war's alarms,  
To see some foreign scamp that bears a rifle,

Call the fair owners of those eyes to arms.

Then should we see those stars that now beam  
gladness,

Wither the eyesight of the rude invader ;  
And Cambridge riflemen in martial madness,

Would make short work of such a blind Armada.  
England is safe while two such corps united,

Shall join their arms to wait upon the foe ;  
For, should he come to see us uninvited,

He'd find in earnest it would be "*no go.*"  
But we, the buskin'd files that lift yon curtain,

For some few hours your tedium to assuage,  
Feel of this much, at any rate, quite certain,

Your volleys will not sweep us from the stage.  
Nay, we are confident, for we have caught a

Trio of graces, whom your praise will warm ;  
And we shall march behind a "Soldier's Daughter,"

Who knows so well to take your hearts by storm.  
You'll pass "The Turnpike Gate" with oft-toll'd

pleasure, [pleasant ;

"Love, Law and Physic," will for once prove  
And you will shew by your approving measure,

All is not "Much ado about Nought" at present.  
Yes! you will kindly take our good intention,

For what it's worth ; and if its aid procures—  
A little pleasure, you will never mention,

The failings incident to Amateurs.

On Tuesday and Wednesday, April 17th and 18th, two performances were given. On the first night was presented the Drama of "The Robber's Wife," the Interlude of "Only a Halfpenny," and the Farce of "Don't Judge by Appearances." On the second night was presented Bayle Bernard's Drama of "The Farmer's Story" and Shakspeare's Comedy of "Katharine and Petruchio." Mrs. MAYLAND and Miss RUSSELL were engaged for these performances.

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1861.

On Tuesday and Wednesday, January 8th and 9th, two performances were given. On the first night was presented the Drama of "The Roll of the Drum," the Petite Comedy of "The Rival Pages," and the Farce of "Make your Wills." On the second night was presented Serle's Drama of "The Parole of Honour," the Petite Comedy of "Cousin Cherry," and the Farce of "Who Speaks First." Mrs. MAYLAND and Mrs. F. BARSBY were engaged for these performances.

On Wednesday and Thursday, April 3rd and 4th, two performances were given. On the first night was presented Lovell's Play of "Love's Sacrifice" and the Farce of "Don't Judge by Appearances." On the second night was pre-

sented (being under the immediate patronage of Captain PREST, Captain LEAPINGWELL, and the Officers and Members of the 1st and 8th Cambridge Rifle Volunteers) Knowles' Play of "The Wife," and the Farce of "Grimshaw, Bagshaw and Bradshaw." Mrs. MAYLAND and Mrs. F. BARSBY were engaged for these performances.

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1862.

On Tuesday and Wednesday, January 7th and 8th, two performances were given. On the first night was presented Morton's Comedy of "Speed the Plough" and the Farce of "The Sleeping Draught." On the second night was presented Buckstone's Drama of "Luke the Labourer," the Farce of "Spring Gardens" and the Petite Comedy of "The Two Queens." Mrs. F. BARSBY and Miss KATE RIVERS were engaged for these performances.

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1863.

Owing to the want of success which Miss Helen Paget experienced during the regular season, one performance for her benefit was given on Monday, October 12th. The pieces presented

were Lovell's Play of "Love's Sacrifice" and the Farce of "Don't Judge by Appearances." Miss HELEN PAGET and Miss CHARLOTTE WILLIMOTT were engaged for this performance. The amount realized for Miss Paget's benefit was £24. 3s. 6d.

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1864.

This being the year of the Tercentenary of WILLIAM SHAKSPERE, the poet and dramatist of the world, two performances were given on Tuesday and Wednesday, April 19th and 20th, in aid of the London Shakspeare Memorial, and under the sanction and authority of the National Shakspeare Committee. On the first night was presented Shakspeare's Play of "The Merchant of Venice" and the Farce of "The Railroad Station." On the second night was presented the charming Pastoral Play of "As You Like It" and the Farce of "The Artful Dodge." Miss HELEN PAGET, Miss KATE RIVERS and Mrs. W. BALL, were engaged for these performances. The amount realized for the fund was £23. 6s. 6d.

The following address was written and delivered by Mr. H. T. HALL :—

No "hurling words"* we'll use to-night,
No barbed arrows will we fly ;

* Hamlet, act 1, scene 5.

Nor outrag'd fortune be our quest,
 Nor bid we truth and honour die.
 Not sad our tale, we here have met
 In honour of a great man's name ;
 The foremost 'mongst "the best of all,"*
 That liveth on the scroll of fame.

The world his equal cannot show,
 His powers all other men's excel ;
 None other in such charming verse,
 The o'er true tale of love can tell.
 Nature can ne'er again afford,
 Another son with powers so great ;
 "Sole monarch of the universal earth,"†
 All other bards upon thee wait.

No pen but his can so display
 The secret workings of the heart ;
 No pen like his can point the way,
 And show how man should play his part,
 While living in this "narrow world,"‡
 Where all do fret and fume and rage ;
 Where each one must enact his part,
 For is not "all the world a stage."§

No land can boast a second bard,
 Like to the Swan of Avon's stream ;
 No pen but his has reach'd the height,
 The grandeur of the tragic theme.

* Cymbeline, act 5, scene 5. † Romeo and Juliet, act 3, scene 2.

‡ Julius Cæsar, act 1, scene 1. § As You Like It, act 2, scene 7.

In all that appertains to man,
 Of joy and sorrow, hope and pain,
 Can in his wond'rous works be found,
 Repeated o'er and o'er again.

Three hundred years have roll'd their course,
 Since his young eyes first saw the light ;
 Three thousand more shall cease to be,
 'Ere he be lost in endless night.
 O gentle bard ! thy name shall live,
 Thy "summer leaves"* shall never fade,
 Until our globe and all thereon,
 In one vast common ruin is laid.

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 1865.

No performance was given by the Society during this year. Owing to the scarcity of scenery in the Theatre, it was found impossible to play the pieces which had been selected for representation, and the committee were thus compelled to ask the Society to postpone for a time its performances.

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 1866.

On Tuesday and Wednesday, January 16th and 17th, two performances were given. On the

* Richard the Second, act 1, scene 2.

first night was presented Buckstone's Drama of "Isabelle" and Morton's Farce of "Done on Both Sides." On the second night (being under the immediate patronage of Major BARLOW, the Officers and Members of the First Cambs. Rifle Volunteers) was presented Massinger's Play of "A New Way to Pay Old Debts," and the Farce of "Retained for the Defence." Mrs. A. RAYNER and Miss KATE RIVERS were engaged for these performances.

On Tuesday and Wednesday, April 10th and 11th, two performances were given. On the first night was presented Shirley Brooks' Drama of "The Creole" and the Farce of "The Sleeping Draught." On the second night was presented Knowles' Play of "The Hunchback" and the Farce of "Your Life's in Danger." Mrs. C. HARCOURT, of the Theatre Royal, Drury Lane, and Mrs. F. BARSBY, were engaged for these performances.

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1867.

On Tuesday and Wednesday, January 15th and 16th, two performances were given. On the first night was presented Sheridan's Comedy of "The Rivals," and the Farce of "The Two Bonnycastles." On the second night, (being under the immediate patronage of Major BARLOW, the Officers and Members of the First Cambs. Rifle



Volunteers) was presented Shakspeare's Comedy of "Much Ado about Nothing," and the Farce of "Spring Gardens." Mrs. F. BARSBY, Mrs. M. CONWAY, of the Theatre Royal, Drury Lane, and Miss ELLA STAUNTON, of the Theatre Royal, Haymarket, were engaged for these performances.

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1868.

On Tuesday and Wednesday, January 14th and 15th, two performances were given. On the first night was presented Morton's Comedy of "Speed the Plough" and the Farce of "Pleasant Dreams." On the second night (being under the immediate patronage of Major BARLOW, the Officers and Members of the first Cambs. Rifle Volunteers) was presented Knowles' Play of "William Tell" and the Farce of "A Prince for an Hour." Mrs. F. BARSBY, Miss FANNY BENNETT, of the Bath and Bristol Theatres, and Miss ALICE AUSTIN, of the Theatre Royal, Olympic, were engaged for these performances.

The following address written by Mr. H. T. HALL, was delivered by Mrs. F. BARSBY, excepting the first four lines, which were delivered by Mr. HALL:—

Come back, come back, you've no business here
Appealing to our friends—you're wrong, my dear;

You must not speak, we want to start the play ;
Such is the order, and you must obey.

I won't ! the President has wrote my say,
And, like a true woman, I'll have my way.
Vanish, thou prompter ! such is my decree ;
Be prompt in going—from this presence flee.
You have no right here, that is most certain ;
Your proper place is behind the curtain.

To Audience. It is with pleasure that I look
around,
And see your faces with good humour crown'd ;
You love the play, your presence here doth prove,
And we'll requite it with a triple love.
First, we will try the best we can to please,
Trusting our efforts will amuse, not tease ;
And if we can arouse true English fire,
We'll have reach'd "The crown of our heart's desire."
" Ill fares the land "—you know what's said beside,
About a bold peasantry, their country's pride—
So say we here, and solemnly I vow,
That heartily we wish "God Speed the Plough."
" All that to love the loveliest object seems,"
We will present in our rare "Pleasant Dreams."
A story old, told in the days of yore—
Enacted by men who are now no more ;
Of Whittington bold and the sounding bell,
From Bow's lofty spire, with its magic spell.
Ours is a country that we know is free,
Free in our acts, as is the silver sea
That girts our isle, upon whose foaming wave

Our navy rides, mann'd by warriors brave.
None braver ever trod the deck of fame,
Or carried our flag thro' the fiery flame,
When death ran riot amid shot and shell,
And the lust of battle did with them dwell.
Oh! ours is a land that we each hold dear,
Where the sun shines not on a heart of fear,
Where freedom we love, aye, dearer than life,
Won by our fathers on the field of strife :
So we hope your hearts will throb and swell
With the deeds of the noble Patriot "Tell."
From grave to gay, we next will seek to pass,
Thus running out the sand of old time's glass ;
With mirth and laughter we will you detain,
And "A Prince for an Hour" will briefly reign.
I hear a bell! tis time I did depart,
The prompter calls, you've the wishes of our hearts,
Let us have yours; aid us to gain our cause,
Give us your kind approval and applause.



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OF THE

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A SKETCH OF THE ORIGIN OF THE ANCIENT DRAMA.

THE origin and history of the Drama presents aspects of a peculiar nature. Though the Drama, under some form or other, from the highest to the lowest, appears to have existed among the generality of the nations, yet there are vast chasms in its history which apparently cannot be supplied. There is one important circumstance to be duly considered, that the arts generally, and the Drama comes under that cognomen, have not, like the practical inventions and improvements of mankind, been of slow growth, but almost as soon as they sprang into existence they attained the loftiest height possible, bordering so closely upon perfection, that many have been led to conclude that such is the fact. Sculpture, Painting and Architecture, bear proof of the truth of this. The architecture of Greece, the sculptures of Phidias and Praxiteles, and the paintings of Apelles, have not in modern days been excelled. From the definition of the beautiful in art and

nature, as defined by the ancients, the moderns of our own times are yet governed. To this rule the drama and dramatic poetry do not form an exception.

The drama is a poem accommodated to action; and as the highest objects of human activity is man, in the drama we see men measure their powers with each other, as intellectual and moral beings, either as friends or foes, influencing each other by their opinions, sentiments and passions, and decisively determining their reciprocal relations and circumstances. To separate all which is essentially necessary, to remove the daily necessities of real life, with the petty circumstances they give rise to, and which serve to deter and interrupt the progress of important actions, to concentrate within as narrow a compass as possible, a number of events calculated to attract the minds of the hearers and fill them with attention and expectation, is the vocation of the dramatic poet. "In this manner he gives a renovated picture of life: a compendium of whatever is moving and progressive in human existence."

"But this is not all. Even in a lively oral narration, it is not unusual to introduce persons in conversation with each other, and to give a corresponding variety to the tone and expression. But the gaps which these conversations leave in the story, the narrator fills up in his own name, with a description of the accompanying circum-

stances and other particulars. The dramatic poet must renounce all such expedients; but for this he is richly recompensed in the following invention. He requires each of the characters in his story to be personated by a living individual; that this individual should, in sex, age, and figure, meet, as near as may be, the prevalent conceptions of his fictitious original,—nay, assume his entire personality; that every speech should be delivered in a suitable tone of voice, and accompanied by appropriate action and gesture; and that those external circumstances should be added which are necessary to give the hearers a clear idea of what is going forward. Moreover, these representatives of the creatures of his imagination must appear in the costume belonging to their assumed rank, and to their age and country; partly for the sake of greater resemblance, and partly because, even in dress, there is something characteristic. Lastly, he must see them placed in a locality, which, in some degree, resembles that where, according to his fable, the action took place, because this also contributes to the resemblance, he places them, *i.e.*, on a scene. All this brings us to the idea of the theatre. It is evident that the very form of dramatic poetry, *i.e.*, the exhibition of an action by dialogue without the aid of narrative, implies the theatre as its necessary complement. We allow that there are dramatic works which were not originally designed

for the stage, and not calculated to produce any great effect there, which, nevertheless afford great pleasure in the perusal. I am, however, very much inclined to doubt whether they would produce the same strong impression with which they affect us upon a person who had never seen or heard a description of a theatre. In reading dramatic works, we are accustomed ourselves to supply the representation."*

The invention of the drama appears to have been a very natural one. If we observe, we cannot fail to perceive in children, that they are very much addicted to mimicry, and even among the lower animals the love of imitation prevails to a great extent. If the science of Phrenology and its expounders can be relied upon, we find that man possesses an organ of imitation; and it is but natural to suppose that there should be a development of the organ; that opportunity should be afforded for its healthy action. From the existence of this organ, and the development thereof, arose the drama, and in nearly all countries we find traces of its existence. In some it appears to be of the rudest form, and in others it attained a high state of refinement. Among the South Sea Islanders, who belong to the lowest grade of civilization, a rude kind of drama existed. In India, too, the drama was found,

* SCHLEGEL *Dramatic Literature*, pp. 31, 32.

and the native princes followed it with a zest unknown to the inhabitants of regions more cold ; for "there it flourished with a remarkable vitality long before any foreign influence could affect it, and lately it has been revealed to Europe that they possess a dramatic literature which extends back upwards of 2,000 years." The Chinese, too, have their national theatre, and the Etruscan also followed the amusement ; and the Etruscan name of actor, *histrion*, is still preserved among the living languages of the present day. Thus we find a wide diffusion of the drama.

In connection with the drama we find it divided into two parts : the tragic and the comic ; and under these heads we will consider it.

Poetry, or the leading characteristics of it, are the Epic, Lyric and Dramatic ; and in the two former it is very singular, yet not more so than true, that they are not divisible into two parts like the dramatic. The great difference between the dramatic poet and the epic, is, that though both represent external events, the dramatist represents them as real and present. He, too, also claims our mentality, equal with the lyric poet ; though, instead of the calmness which accompanies the efforts of the lyrist, the dramatic poet warms and inspires us more, calling forth our feelings of joy and sorrow with greater vehemence and power. This duality of power possessed by the dramatic poet, known under the names of Tragedy

and Comedy, bear the same relation to one another as earnestness and sport.

Earnestness of purpose, of thought, and of action, are the highest states of human existence. As soon as we reflect and look back upon the past,—and man is the only animal who is so capable of looking back,—and call ourselves to an account for our various deeds, whether their nature or effect has been good or bad; and when the brain acts and reverts to all the circumstances attendant upon life, we find that death is the outer circle that binds all humanity. When we recollect the multitudinous ills that flesh is heir to; when we remember the thousand and one evils to which our passions have given rise; how every moment of our existence calls upon us for the performance of our sacred duties; how, in an instant, we may be robbed of all that we cherish, and to obtain which we have suffered toil and punishment; how those whom we esteem may be rudely torn from our circle by the hand of death; how we are entirely dependant upon cause and effect completely beyond our control, for we

“Are the sport of circumstances, when
Circumstances seem the sport of men.”

“This constitutes the tragic tone of mind; and when the thought of the possible issues out of the mind as a living reality, when this tone pervades and animates a visible representation of the most striking instances of violent revolutions in a man’s

fortunes, either prostrating his mental energies or calling forth the most heroic endurance—then the result is *Tragic Poetry*.”*

As earnestness is the essence of tragic representation, so is sport of the comic. Amid mirth, all gloomy considerations are forgotten in the state of present happiness. We view everything in a sportive light, frivolity is the magician whose wand dispels all thought of care, and allows us to exist in peaceful serenity. The comic poet must therefore be careful, in his painting the vein of mirth, not to point a moral or seek to win sympathy for the personage whom he presents. He must display their irregularities as springing from an excess of animal spirits, and show that their unfortunate positions are only ludicrous distresses, unattended by any fatal consequences. This is the true vocation of the comic poet, and in the elder or Greek drama was strictly preserved, presenting a more beautiful contrast to tragedy than the new comedy, which to a certain extent is characterised by earnestness.

In Greece, then, the land of classic song, arose the drama. Many of the Grecian states contested for the honor, but by common consent, that proud position alone is due to Athens. In this state, the drama derived its origin from the hymns which were sung at the festivals of Bacchus, held in honor of that deity. These hymns consisted

* SCHLEGEL'S *Dramatic Literature*, p. 45.

of chorusses of Bacchantes and, Furies ranged round certain images, which they carried in procession, chanting songs, and sometimes sacrificing individuals to public ridicule. Such was the practice in the cities, but in the villages greater licentiousness prevailed. Vintagers besmeared with wine lees, and intoxicated with joy and the juice of the generous grape, rode forth in their carts, attacking each other with gross sarcasms, revenging themselves on their neighbours with ridicule, and on the rich, by showing up the acts of injustice which they had committed.

Susarion and Thespis were great benefactors to the Greek drama in its infancy; in truth, the latter author has been generally considered as the founder of the Greek drama, and to this day, the followers of the sock and buskin are termed the children of Thespis. Susarion, who chiefly attacked the vices and follies of the age in which he lived, presented his first piece about 580 years before our era. The first attempts made in tragedy were the production of Thespis, who 576 years previous to the Christian era acted his *Alcestis*. Both Susarion and Thespis were at the head of a company of actors, the one appearing on a cart, and the other on a kind of stage. Both were born at Icaria in Attica.

Susarion's pieces are chiefly satirical farces; satire being a weapon in which that poet chiefly revelled. The forte of Thespis was tragedy.

Having noticed in the festivals, that one of the singers mounted on a table and formed a kind of dialogue with the chorus, he conceived the idea of introducing into tragedies an actor, who by simple recitals, introduced at intervals, should serve to relieve the chorus. This happy innovation, with other liberties which Thespis had taken, awakened the alarm of that celebrated Athenian legislator Solon, who strongly condemned them. But, in spite of his condemnation, the dramatic productions of both Thespis and Susarion were received with delight; and other poets who were struck with the peculiar and elegant form which this style of composition began to assume, dedicated their talents to tragedy and comedy. From this date the progress of the drama was very rapid.

Eleven years after Thespis had produced his first tragedy, Æschylus effected a great improvement in the drama. He introduced a second and third actor, sometimes a fourth, upon the stage; for until his time but one had been. He likewise improved the mechanical arrangements of the stage, and served to heighten the effect and deepen the illusion, by appropriate costume, the actors wearing masks, the cothurnus, and their being clothed in magnificent flowing robes. He is said to have written ninety tragedies, forty of which carried off the prizes given annually in Athens, and of which but seven are handed down to us.

As a poet he chiefly excelled in the terrible, and so fearfully true were his representations, it is said, that in one of his pieces, where the infernal deities appear with masks of horrid paleness, torches in their hands, serpents entwined in their hair, and followed by a retinue of dreadful spectres, that amongst the audience, women fainted and children expired with fear, so that the magistrates in order to prevent a like calamity for the future, commanded that the chorus should be reduced from twenty-four to twelve. The number was afterwards increased by Sophocles to fifteen.

The next great Greek dramatist is Sophocles, who in his 25th year conquered his master Æschylus, and won the prize. Sophocles was one of the most prolific Greek tragedians, for he is said to have written 113 pieces, and twenty times was he victorious in the annual competitions which were held at Athens. As a poet he was widely different from Æschylus, for he excelled in the softer and more genial displays of the human character, and never sought, as his predecessor did, in the terrible, for the objects wherewith he worked out and developed the plots of his tragedies. His was a lyre attuned to such sweetness, that he acquired in his lifetime the name of the Attic bee. His dramas were more artificially constructed, they embraced a greater range of characters, were more complicated in their fable, and were written with a smoothness in their rhythm, which we in vain look for in Æschylus.

The mantle of Sophocles in a great measure descended upon the shoulders of Euripides, who appears next in succession among the Greek dramatists. His dramas are characterised by boundless ingenuity, but he lacks the lofty earnestness of purpose which strikes the brain in the works of Æschylus and Sophocles. Euripides became very famous by his plays and was held in greater esteem than any writer of his day, not only by his own countrymen, but the inhabitants of other nations. It is said, that when the Athenian army under Nicias were defeated in Sicily, and, as a consequence, undergoing all the evils of imprisonment and other barbarities which were then practised upon the vanquished by the conquerors, that all the Athenian soldiers who could repeat the verses of Euripides were spared, and many who returned home publicly thanked the poet for the important service which his works had rendered them.

Aristophanes was one of the chief writers in the new school, *viz.*, Comedy, and appears to have possessed a brilliant wit and most pungent satire, which he continually directed against the follies of the State. He was often remarkably bitter upon the productions of Euripides, and very cleverly exposed his sophistical subtlety, and his rhetorical and philosophical pretensions. He was contemporary with Sophocles and Euripides, and when the Athenians were governed by men whose sole

object was to make themselves masters of the commonwealth, Aristophanes boldly exposed their artifices upon the stage. Cleo was the first whom he attacked in his Comedy of "Equites," and when none of the comic actors would dare to personate a man of so great authority, he undertook to enact the character himself; which he did with such success, that the Athenians compelled Cleo to pay a fine of five talents, and honored the poet and actor by the throwing of flowers, carrying him through the city in triumph, and issuing a public decree, awarding a crown of the sacred olive tree on the citadel,—the greatest honor that could be conferred upon a citizen.

With Aristophanes expired the writers of the old comedy, who were succeeded by Menander, and to whom has been chiefly ascribed the introduction of the New Style. In fact, by the universal approbation of succeeding writers, he is by them styled the father of the new comedy of Greece; which if it was inferior to the old in strength and fire, far exceeded it in the use of refined and delicate language, in its regularity and decorum, and approached nigher to what we conceive to be the legitimate drama. Menander is said to have written eighty pieces, but none of them as a whole exist, it being fragments only which we have received. Owing to the extraordinary talent which Menander displayed in describing nature and her operations in every

condition, in depicting the various phases of human life, Aristophanes, the grammarian, said of him,—“O Menander and Nature, which of you copied your pieces from the other's work.”

The other principal writers contemporary with and who flourished after Menander, were Philemon, Diphilius, Pollodorus, Philipides and Posidippus. From the fragments which remain of their works, it appears that they were not only bold declaimers against the vices and immoralities which characterized the period at which they lived, but that they in their plays expounded political and religious principles, greatly at variance, and much in advance of the popular superstitions and popular forms of government of the heathen world.

From this period a gradual decline of the drama took place, until the land of Greece was overshadowed by the eagle of Rome, and fell under the government of that country. From the time that Greece became a Roman province, and for upwards of four centuries, her literature exerted but little influence. Though the spirit of the drama still lingered and displayed itself in Greece; yet, owing to the Romans being almost perpetually engaged in war, it was not till the year 391 A.D. that dramatic entertainments were produced at Rome, under the title of *Ludi scenici*, chiefly because they were acted in the shade formed by the branches and the leaves of trees.

Originally they were enacted by Etrurians, but the Roman youths soon imitated them, and at their various sacred festivals and holidays, they performed similar entertainments, adding to them rude verses, containing satire suited to the subject.

In the year 512 A.D. the first attempt at a regular play was made in Rome. It was written by Livius Andronicus, who was both poet and actor. It was long before the Roman stage could boast of an original composition, for the comedies of the Romans were at first wholly borrowed from the Greeks. Plautus stands foremost among the Roman dramatists, and he was succeeded by Terence, whose works were immensely popular. This latter author was one of the purest of Roman writers, although he was born at Carthage, in Africa, and was early brought to Rome as a slave. Most of the productions of Plautus and Terence were based on Greek originals.

Comedy was long anterior to tragedy in Rome, and the specimens extant of the Roman tragic muse are so few, that its merits cannot be rightly judged.



Sketch of the Origin of the Drama *IN THIS COUNTRY.*

THE Drama is unquestionably of religious origin in this country. Dramatic representations, now so strongly denounced by certain saintly professors, was originally founded by the priests, who were both authors and actors. The Bible was the chief source of the earliest dramatic representations. On the Continent such productions were solely called Mysteries, while, in this country, they were called both Mysteries and Miracle Plays.

All civilized nations possess some form of drama, and no people, except the most degraded tribes of Africa, are without it. It is only in the very lowest forms of human life that we cannot perceive any dramatic taste. It appears to be instinctive to all the European nations, and to many of the nations of the East. From the time of Æschylus to the present time—more than 2,200 years—have theatrical representations continued and flourished.

In the East, the tragedies of Sophocles and Euripides were played as late as the fourth century, when they were banished by order of the patriarch of Constantinople, Gregory Naziazen, who substituted plays founded on scriptural subjects. Italy takes precedence of European nations with regard to the religious drama, for in all departments of the arts and literature, the Italians failed not to imitate the Greeks. From Italy the religious drama passed to France, and from France to England. The freemasonry existing among the priests, who travelled from one country to another, was the cause of this diffusion.

The earliest performance of a miracle play in England, of which any record exists, is the year 1109. It was written by Geoffry, afterwards Abbot of St. Albans, and performed at Dunstable. In the year 1170, miracle plays were very common in England.

The stages were first set up in the churches, until the clergy were prohibited from acting; and the performances were prohibited being given in the church by the prelates of the time. On the priests being stopped from acting, the lay brothers, the parish-clerks and the hangers on of the religious establishments of the time, became the actors, and the performances took place in the churchyard instead of the church, and ultimately on a moveable stage, when the actors became professional.

The acting of these plays by the priests was simply an amateur performance, and into the hands of the various handicrafts they ultimately fell; the members of each guild choosing their own plays, which they made entirely their own. The tailors, the smiths, the skimmers, the fellmongers and the the various other guilds, had each their pieces, which they represented and kept to themselves.

Some of the miracle plays lasted several days; Stowe, the historian, mentioning one which is said to have lasted eight days. The three important collections of miracle plays in this country, are known as The Towneley, the Coventry, and the Chester. The "Towneley" collection contains 30 plays, the "Coventry" 42, and the "Chester" 24. The characters of Adam and Eve were played in a state of nudity, nor was the taste of the audiences offended by this grossness. The distinguishing features of the miracle plays was lewdness, coarse language, and familiarity of the lower characters with the most sacred persons. The best among the miracle plays, is said to be the one founded upon the story of Abraham offering up Isaac. The interest is more human, the treatment is more secular, and the language is of a far more exalted character than any of the others. This play belongs to the "Coventry" series. The life of Joseph is not touched by any of the authors in the English collections, but a French play exists upon the subject.

In the later miracle plays, allegorical personages were introduced, and this was a step towards the regular drama, for it prepared the way for the introduction of the Moralities, or moral plays, and they soon predominated. A moral play is the embodiment of abstract ideas, having for its motive the enforcement of moral truth as a guide for moral conduct. In the moral plays, there were two characters highly essential to the success of the piece, Vice and the Devil; these, like the Harlequin and Columbine of our modern pantomime, were always introduced. Moral plays were first played upon moveable scaffolds, then in barns and the halls of great houses, then in inn-yards,* where the windows and the galleries commanded a view of the whole performance. The oldest English moral play is "The Castle of Perseverance," written about 1450. John Skelton, poet-laureate to Henries VII. and VIII., wrote two moral plays, one of which, "The Necromancer," was played before Henry VII. at Woodstock, on Palm Sunday, and was first printed in 1504.

The introduction of the character of Moros in the morality of "The Longer thou Livest the More Foole thou art," we see the forerunner of

* In Cambridge, our forefathers were entertained by the players with dramatic representations in the Falcon Yard, Petty Cury, and in the yard of the Eagle and Child, (now the Eagle,) such being the true specimens of the yards in which the strollers of the early drama were wont to play in.

Shakspere's fools and clowns. This character enters, singing

"Footes of many songs as fools were wont,"

and here we have the device which Shakspere followed, and which he so greatly improved by the lyric sweetness, the wit and wisdom which he has put in the mouth of his clowns. "The Marriage of Wit and Sience" is the first morality that was divided into acts and scenes. One of the latest moral plays was "The Three Lords and Three Ladies of London," written in the year 1588 and printed in 1590. This production, however, partakes more of the nature of a comedy than a morality, and it is chiefly written in blank verse.

Into the miracle plays the authors introduced allegory and the impersonation of abstract qualities, thus paving the way for the moralities. The authors of the moral plays departed from their original construction, by introducing personages as satirists upon classes and individuals, and in giving representations of manners and customs, thus leading to the introduction of comedy, or the ideal representation of human life in the English drama.*

*"As a matter of art the morality was a considerable advance on the miracle play. In the latter the poet, if we may so call him, was entirely subjected to his story, which he set out exactly as he found it, in successive scenes, having little or no connexion with one another; but in the morality there was no such scheme made ready to his hand; or rather, no such power of doing without any scheme. He must invent, he must combine, he must

John Heywood, by the production of his interludes, which were partly based upon the old moralities, prepared the taste of the people for the introduction of the regular drama. The first interlude was produced in 1521, and was called "A Mery Play between the Pardoner, the Frere, the Curate, and neighbour Prattle." Heywood produced a large number of interludes, but he had no successor in his mode of writing them, nor did he found a school.

The first known real comedy, in which a gradually developed action, tending to a climax, and in which the characters were all ideal representatives of actual life, was "Ralph Roister Doister," written in 1551 by Nicholas Udal, master of Eton College. This comedy is composed of five acts, and contains seven characters. The next comedy that was brought out, was "Gammer Gurton's Needle," written by Dr. John Still, afterwards bishop of Bath and Wells, and was played at Christ College, Cambridge, in 1566.

Comedy preceded tragedy some few years in this country. The earliest tragedy extant in our language is "Ferrex and Gorbuduc," and is said to have been written by Thomas Sackville, earl of Dorset. To the first three acts of this tragedy, reflect. Without this, it would be quite impossible for him to bring ought to the birth, which would even the very moderate claims which the hearers and spectators of the fifteenth century made upon the author." *TRENCH on the Life and Genius of Calderon*, pp. 87, 88.

one Thomas Norton puts in his claim as being the author. This tragedy was first played by the gentlemen of the inner temple at Whitehall, by desire of Queen Elizabeth, on the 18th of January, 1561. It is written in blank verse, the speeches are very long and tedious, and it is closed with a speech which contains one hundred lines.

After the production of "Ferrex and Gorbuduc," most of the plays of the early part of the reign of Queen Elizabeth were adapted from Greek and Latin authors. It is not worth while to mention them here, for they exercised little or no influence upon the development of the English drama. They were derived from a foreign source; and foreign they continued to be to the English people. They were chiefly for the court and the so-called learned bodies of the day, and they did not appeal to the people, whose instincts contained the germ of the English drama, which strengthened and grew with the strength and growth of the English people.

The native drama of England in its origin, up to the commencement and including the early part of the Elizabethan era, was rude in its construction, coarse in its language, and weak in its characterization. It appealed chiefly to the patriotic side of the English character, and wholly ignored the unities of time and space, its bond of union being frequently no stronger than a

stirring succession of scenic effects. It was intensely real, full of love, of hope, of fear, and all the passions which move, actuate and govern mankind. To the people it appealed, and containing, as it did, a strong English imagination, coupled with our English love of moral truth, it held its own, gradually working its way, for in its representation it gave a true picture of human life, portraying the high and the low, the grave and the gay, the foolish and the wise, the woes and sorrows, and the hopes and pleasures which make up the sum of existence in this motley world of ours.

Our drama had slowly reached this stage of growth, when it suddenly burst into a glorious beauty and magnificence that has never been equalled. In twenty years, from 1575, when the best plays then produced by the English dramatists were almost unworthy a place in literature, the English stage became illustrious. Young men from the Universities, and others from their rural homes, flocked to London to make their fortunes by writing plays. Seven among them, *viz.*, Green, Kyd, Lyly, Peele, Chapman, Marlow and Shakspeare, attained position and a notoriety that was ultimately obscured and outvied by the efforts of the youngest of the seven, the mighty man of Stratford, the dramatic Titan, William Shakspeare.



NOTICES OF OUR EARLY THEATRES, TILL THEIR CLOSING BY THE PURITANS.

IN the very early days of the dramatic art in this country, there were no buildings set specially apart for the practice of acting plays in. The players roamed from one place to another, occasionally playing in some of the halls of the nobility, and occasionally in the yards of the various inns to which the carriers as a general rule resorted. In the early part of the reign of Queen Elizabeth, when the actors first became united into companies, they erected an occasional stage. The formation of the innyards gave great facility for seeing,—our modern theatres closely resembling them in their accommodation. The galleries were ranged over each other, on three sides of the building. The small rooms, under the lowest of the galleries, answer to our present boxes; and these, even after regular theatres were built, still retained their old name, and are frequently called *rooms* by our ancient writers. The yard bore a sufficient resemblance to the pit as at present in use; and we may suppose the stage to have been

raised in this area, with its back to the gateway of the inn, at which the money for admission was taken. Thus, in fine weather, a playhouse not incommodious might have been formed. Hence in the middle of the *Globe*, and, probably in other *public* theatres in the time of Shakspeare, there was an open yard, or area, where the common people stood to see the exhibition; from which circumstance they are called by Shakspeare, *groundlings*; and by Ben Jonson, the *understanding* gentlemen of the *ground*.

The galleries, or scaffolds, as they are sometimes called, and that part of the house which in private theatres was named the pit, seem to have been of the same price; and in all probability, in houses of dramatic reputation, such as the *Globe* and *Blackfriars*, the price of admission into those parts of the theatre was sixpence, while in some of the meaner playhouses it was only one penny, and in others twopence. The price of admission to the boxes in Shakspeare's time was one shilling, as evidenced by the extract from the prologue to *Henry VIII.* :—

“ Those that come to see
Only a show or two, and so agree,
The play may pass, if they be still and willing,
I'll undertake may see away their shilling
Richly in two short hours.”

Soon after the time of Shakspeare the prices of admission rose, and two shillings and half-a-crown were the fees charged for the boxes.

It appears from some passages in several of the old plays that spectators were admitted on the stage, and that the critics and wits of the time usually sat there ; some were placed on the ground, others sat on stools, the price of which was either sixpence or a shilling, according to the commodiousness of the situation ; and they were attended by pages with pipes and tobacco, which was smoked here as well as in other parts of the house. This practice only prevailed at the private theatres, such as Blackfriars, &c., where the audiences were more select. At the Globe and the other public theatres no such licence was permitted.

The custom of sitting and lying upon the stage accounts for Shakspeare placing Hamlet at the feet of Ophelia during the representation of the play. With some this was a custom of gallantry with others a matter of economy. Rushes, which formed the usual covering of the floors in this country at that time, were also plentifully strewed about the stage.* The curtain rose not in the manner that it does now, it was not drawn up by lines and pulleys, but opened in the centre and was drawn backward and forward by means of rings running on an iron rod.

The manner of lighting the house was tolerably efficient, the stage being illuminated by branches ;

* This practice is so frequently alluded to by Shakspeare and other authors of his period, that no doubt can exist relative to it being common both in hut, in hall, and on the stage.

the body of the house by cresset lights formed of pitched ropes wreathed and placed in open lanterns, while occasionally wax tapers were placed between the boxes.

The commencement of the piece—for in the early days of the stage only one comedy, history or tragedy was played—was preceded by the band striking up three times, or, as they were then called, three soundings. After the soundings it

Shakspeare, Jonson, Decker, and Bulleyn, in the following instances, thus refer to it:—

“She bids you
Upon the wanton *rushes* lay you down.”
Henry IV., pt. i., act 3, scene 1.

“A torch for me: let wantons light of heart,
Tickle the senseless *rushes* with their heels.”
Romeo and Juliet, act 1, scene 4.

“More *rushes*, more *rushes*.”
Henry IV., pt. ii., act 5, scene 5.

“Our Tarquin thus
Did softly press the *rushes*, ere he waken’d
The chastity he wounded.”
Cymbeline, act 2, scene 2.

“House trimmed, *rushes* strewed.”
The Taming of the Shrew, act 4, scene 1.

“All the ladies and gallants lye languishing upon the *rushes*.”—JONSON’S *Cynthia’s Revels*.

“*Rushes* that grow upon dry groundes be good to strew in halles, chambers, and galleries, to walke upon, defending apparell, as traynes of gownes and kertles from dust.”—DR. BULLEYN’S *Bulwark of Defence*, 1579, folio 21.

“The chimney drest up with greene boughs, and the floore strewed with *bulrushes*.”—DECKER’S *Bellman of London*, 1612, sig. B-4.

was customary for the person to enter who had the prologue to deliver; this done, the piece proceeded. The amusements indulged in by the audience prior to the commencement of the performance, were reading and playing at cards. This is shown in the allusion made to the custom by the authors of the period. In addressing the public, to whom his pamphlet was dedicated, William Fennor, in his "Descriptions," published in 1616, thus writes: "To the gentlemen readers, worthy gentlemen, of what degree soever, I suppose this pamphlet will pass into your hands, before a play begin, with the importunate clamour of *buy a new booke*, by some needy companion, that will be glad to furnish you with worke for a turned teaster." "Before the play begins," says Decker to his gallant, "fall to cards; you may win or lose, as fencers do in a prize, and beat one another by confederacy, yet share the money when you meet at supper: notwithstanding, to gull the ragamuffins that stand aloof gaping at you, throw the cards, having first torn four or five of them, round about the stage, just upon the *third sound*, as though you had lost."*

When tragedies were played, a special preparation was made by the actors. Instead of the ordinary tapestry, which served for either history or comedy, a piece of black baize was placed at the back of the stage—blackness being always

* Decker's *Gull's Hoon-book*, reprint, p. 18, note.

held in conjunction with deeds of a tragic nature. The thought and expression is found in the "Rape of Lucrece," in the line—

"Black stage for tragedie and murthers fell";
and again in the 1st part of Henry IV., act 3,
sc. 2—

"Hung be the heavens with black."

In an anonymous tragedy called "A Warning to Fair Women," published in 1599, in the Induction, this is still further confirmed. It occurs in a conversation where History thus addresses Comedy,—

"Look, *Comedie*, I mark'd it not till now,
The *stage is hung with blacke*, and I perceive
The auditors prepare for *tragedie*;"

to which Comedy replies:—

"Nay, then, I see she shall be entertain'd;
These *ornaments* beseeem not thee and me."

The time of commencing the performance during the period of Shakspeare's connexion with the stage was one o'clock in the day. This is shown by the following extract from Shakspeare and his Times, by N. Drake. "The hours of acting, during the whole period of Shakspeare's career, continued to be early in the afternoon. In 1598, we are informed by an epigram of Sir John Davies, that one o'clock was the usual time for the commencement of the play:—

"Fuscus doth rise at ten and eleven,
He goes to Gyls, where he doth stay till *one*
Then sees a *play*."*

* Vol. ii., p. 216.

The two first regular theatres built in this country, were "The Theatre" and "The Curtain." They were in close proximity with each other, both being situated in Shoreditch. They were erected about the year 1570. "The Theatre" was called so emphatically, as a place devoted to the exhibition of dramatic representations; and "The Curtain" was so named, probably "on account of the sign there hung out, indicative of the nature of the performance within." *

In 1576 was erected "The Blackfriars Theatre," by James Burbage and others, who had obtained a patent for playing in 1574. The interdiction by the Lord Mayor and Council of London, which excluded the players from all places within their jurisdictions, led to the building of this theatre.

1576. The Theatre in Whitefriars was built about this year, and probably owes its erection to the same cause as that of Blackfriars.

In 1580 a theatre was erected at Newington Butts. It was chiefly used by the citizens of London, who flocked there in the time of summer. Many plays were presented there in 1594. The works of Christopher, or, as he was more commonly called, Kit Marlowe,—he, of the mighty line, appear to have been special favourites at this theatre.

In 1585, the "Rose" Theatre, situated on the

* COLLIÈR'S *History of Ancient English Poetry and the Annals of the Stage*, vol. i., p. 340.

Bankside, near to the foot of London bridge, was erected. The "Hope" Theatre was probably erected about the same time, and was also situated on the Bankside.

In 1588 the "Paris Garden" Theatre was erected. This was at first used for the baiting of bears ; it, however, soon changed the character of its performances, for in 1592 dramatic representations were given within its walls.

In 1594, the "Globe" Theatre on the Bankside was erected. This theatre belonged to the "Blackfriars" company; the latter being their winter house, and the former their summer one. The chief pieces played at the "Globe" and "Blackfriars" Theatres were the works of Shakspeare, all of whose plays were first produced at these two houses.

In 1595, the "Swan" Theatre was erected on the Bankside. In 1809, a print of this theatre was published as it appeared in 1614—it was taken from the Antwerp view in London.

In 1599, the "Fortune" Theatre was erected. It was projected by Phillip Henslowe and Edward Alleyn, both being actors; the latter one being the founder of Dulwich College.

In 1603, the "Red Bull" Theatre was in the hands of the company who were playing under the name of the Queen. There seems to be no certainty about the date of its erection.

The "Blackfriars," "Cockpit," or "Phoenix,"

and "Salisbury Court" Theatres were small ones, and they all three were built almost exactly alike for form and size. They each had a pit for the gentry, and the performances were given by candlelight. The "Globe," "Red Bull" and "Fortune" Theatres were much larger, and they were partly open to the weather, the performances always taking place in daylight.*

On and after the accession of James I. to the crown of England in 1603, matters in the dramatic world still flourished. The several companies of actors had each their own theatres in which they played: the King's servants, with whom Shakspeare was associated, being at the "Globe" and "Black-

* Five of these theatres are mentioned by Randolph in his *Muse's Looking Glass*. It occurs in a dialogue between Mrs. Flowerdew and Bird, two puritans, who, though objecting to the the player's calling, did not object to make money by the players, serving the theatres with any of the wares they sold.

Flow. It was a zealous prayer
I heard a brother make concerning playhouses.

Bird. For charity; what is't?

Flow. That the *Globe*,
Wherein, quoth he, reigns a whole world of vice,
Had been consum'd; the *Phænix* burnt to ashes;
The *Fortune* whipt for a blind whore; *Blackfryers*,
He wonders how it 'scaped demolishing
I' th' time of Reformation: lastly, he wish'd
The *Bull* might cross the Thames to the Bear Gardens,
And there be soundly baited.

Bird. A good prayer.

Flow. Indeed it sometimes pricks my conscience,
I come to sell them pins and looking-glasses.

Bird. I have their custom, too, for all their feathers;
'Tis fit that we which are sincere professors,
Should gain by infidels."

friars"; Prince Henry's servants at the "Fortune" and the "Curtain"; while the children of the Queen's revels, played at the "Whitefriars." The "Rose," the "Hope" and the "Swan" were also occasionally used. In addition to the theatres, masques were frequently being played on marriage occasions and royal visits, no less a sum than £4,215 being paid for such entertainments during the first six years of James' reign out of the privy purse, besides large amounts from private sources. In 1610, Daniel's masque of Tethy's Festival, was produced at Whitehall at a cost of £1,636. This was followed by Ben Jonson's masque of Oberon, which cost £600 on its production.

On November 6th, 1612, Prince Henry, James' eldest son, died; but the gloom which his death spread over the court and country was soon dispersed by the splendour of the entertainments given at the following Shrovetide. George Chapman's *Memorable Mask* costing the society of Lincoln's Inn alone £1,086. 8s. 11d.

In 1613, at Christmastide still heavier expenses were incurred, Daniel's Pastoral Comedy, called Hymen's Triumph, costing the Queen upwards of £3,000. In May of this year the King's servants played at Hampton Court, *Much Ado about Nothing* and five other plays, for which they received £60. On June 29th, the "Globe" theatre was burnt down during the performance of a play called "All is True." It was soon rebuilt on a more extended scale, and was reopened in the year 1614.

The apprentices of London were strong observers of the holidays of Shrovetide. On that day they used to sally forth and set themselves up as the correctors of public morals. Among other practices, now more rightly honoured in the breach than in the observance, they used to attack the houses of ill-fame, injuring their inmates and demolishing their dwellings. In their blind zeal, they connected with the immoralities of the age, dramatic representations, and in the year 1617, they made a fierce attack upon the "Cockpit" Theatre which was situated in Drury Lane. They attempted to pull it down, in which attempt they did not succeed, but they destroyed a large portion of the books and dresses, and did serious injury to the doors and windows of the building. The following ballad, quoted by Collier in his "Annals of the Stage," vol. i., pp. 402-4, gives a spirited and detailed account of the attack. It also gives the names of the leaders of this disgraceful riot.

A BALLADE IN PRAISE OF LONDON PRENTICES,
AND WHAT THEY DID AT THE COCK-PITT
PLAYHOUSE IN DRURY LANE.

"THE Prentices of London long
Have famous beene in story,
But now they are exceeding all
Their Chronicles of glory :
Looke back, some say, to other day,
But I say, looke before ye,
And see the deed they now have done,
Tom Brent and Johnny Cory.

Tom Brent said then to his merry men,
 'Now whoop, my men, and hollow,
 And to the Cockpitt let us goe,
 I'll leade you like brave Rollow.*
 Then Johnny Cory answered straight,
 In words much like Apollo:
 'Lead, Tommy Brent, incontinent,
 And we'll be sure to follow.'

Three score of these Prentices
 All fit for workes of wunder
 Rush'd down the plaine of Drury Lane,
 Like lightning and like thunder;
 And there each dore, with hundreds more,
 And windows burst asunder;
 And to the tire-howse broke they in,
 Which some began to plunder.

'Now hold your handes, my merry men,'
 Said Tom, 'for I assure ye,
 Who so begin to steal shall win
 Mee both for judge and jury;
 And eke for executioner
 Within this lane of Drury;
 But tear and rend, I'll stand your friend,
 And well upholde your fury.'

King Priam's robes were soon in rags,
 And broke his gilded scepter;
 False Cressid's hood, that was so good
 When loving Troylus kept her.†
 Besse Brydges' gowne, and Muli's crown,
 Who would ful faine have lept her;‡
 Had Theseus seene them use his queene
 So ill, he had bewept her.§

* This is probably an allusion to Rollo, Duke of Normandy.

† This is probably an allusion to Shakspeare's play; if so, it must have been acted surreptitiously.

‡ Bess Bridges and Mitle-sheg are characters in Heywood's *Fair Maid of the West*.

§ This is either an allusion to Theseus in Shakspeare's *Mid-*

Books olde and young on heap they flung,
 And burnt them in the blazes,
 Tom Dekker, Haywood, Middleton
 And other wand'ring crazies;*
 Poor Daye that daye not scape awaye;
 And what stil more amazes,
 Immortal Cracke was burnt all blacke,
 Which every bodie praises.

Now sing we laude with one accord
 To these most *digni laude*,
 Who thus intend to bring to end
 All that is vile and bawdie.
 All playes and whores, thrust out a'dores,
 Seductive bothe and gawdie,
 And praise wee these bold Prentices
Cum voce et cum corde."

In 1621, on the Sunday night preceding the 15th of December, the "Fortune" Theatre, in Golding Lane underwent the same fate as the "Globe" on the Bankside. The theatre was completely burnt to the ground and the whole of the stock of plays and dresses were consumed. The original theatre was square and built of wood; the new one, which was not opened till 1623, was built of brick and its shape was round.

In 1625, James the First was succeeded by his son Charles on the 27th of March. In June of the same year, Parliament passed an act prohibiting the performance of plays and interludes on Sundays.

summer Night's Dream, or else to Heywood's *Silver Age*, printed in 1613, in which the character of Theseus is introduced.

* An allusion to these authors strolling with their plays from one company to another, as they might procure purchasers.

In 1627, so great was the popularity of the works of Shakspeare among the playgoing public, that the King's players purchased the interference of the Master of the Revels to prevent the company at the "Red Bull" theatre from playing Shakspeare's dramas.

In 1629, a new theatre was erected in Whitefriars, and was afterwards called the "Salisbury Court" Theatre. It was much larger than the one that formerly stood in Whitefriars. There is clear evidence, that in this year the King's players were allowed a certain amount of cloth and velvet for their use.* 1629 is also remarkable for being the year in which female performers first appeared upon the stage. The custom had long prevailed in France and Italy, and the attempt to introduce it on the English stage at this time, was not successful. On the 4th of

* The document was published by Malone from a MS. he discovered in the office of the Lord Chamberlain. It runs as follows :—

"These are to signify unto your Lordship, his Majesty's pleasure that you cause to be delivered unto his Majesty's players, whose names follow, *viz.*, John Hemmings, Joseph Taylor, Richard Robinson, John Shank, Robert Benfield, Richard Sharp, Eliard Swanson, Thomas Pollard, Antony Smith, Thomas Hobbes, William Pen, George Vernon, and James Horne, to each of them the several allowance of four yards of bastard scarlet for a cloake, and a quarter of a yard of crimson velvet for the capes, it being the usual allowance granted unto them by his Majesty every second year, and due at Easter last past. For the doing whereof these shall be your warrant. May 6th, 1629."

November, a company of French comedians appeared at the "Blackfriars" Theatre, and the female characters were sustained by women. Reference is made to this fact in Prynne's *Histriomastex*, p. 414, by a note inserted in the margin. "Some French-women, or monsters rather, in Michaelmas term, 1629, attempted to act a French play at the play-house in Blackfriars, an impudent, shameful, unwomanish, graceless, if not more than whorish attempt."* The French company, though unsuccessful in their first effort, made another attempt; this occurred about a fortnight after, and they chose another theatre for the purpose, *viz.*, the "Red Bull."

From 1629 large sums of money were expended by king Charles and his courtiers upon dramatic representations and upon masques. The Queen was also passionately fond of such amusements, and both she and her husband had separate companies playing at different theatres. In 1635, the King's company under Lowen and Taylor was playing at the "Globe" and "Blackfriars" theatres, and the Queen's company under Christopher Beeston was playing at the "Cockpit" theatre, in Drury Lane.

At Christmastide and Shrovetide in each year, masques and plays continued to be produced until the theatres were closed by the orders of both Houses of Parliament, in September, 1642. This

* Quoted in COLLIER'S *Annals of the Stage*, vol. ii, p. 22.

ordinance did not succeed in stopping the acting of plays, and a further one for the better suppression was issued in October 1647. The stringent clauses which existed in this ordinance did not prevent this terrible offence against society and its morals being committed; so another ordinance was prepared, in which full power was given to the sheriffs and magistrates to destroy the interior parts of the theatres, so as to render them unfitting for such use in future. Power was also given, that all play-actors who were caught in the fact, were to be publicly whipped for the first offence, and for the second offence they were to be treated as incorrigible rogues and dealt with accordingly. Thus was the player's art and the genius of the dramatic poet sought to be trod under foot and for ever destroyed by these God-fearing men, who could see no good and acknowledge none out of Nazareth. They and their edicts have passed away, yet the drama still lives and flourishes, and will continue to flourish while English literature lives, for it is a part and parcel of the aspirations of a cultivated people,—it contains within itself the elements of indestructibility, it is founded on a knowledge of human nature, and its growth and development enhances the well-being of the human race.



Dramatic Occurrences connected with Cambridge.

1510. In this year, on the feast of St. Margaret, the play of St. George was performed at Bassingbourn, in the County of Cambridge. Among the disbursements connected with this performance, 5s. 6d. is charged, as being paid to four minstrels, or waits, from Cambridge, for three days' services.

1557. On Sunday, the 23rd of May of this year, "my Lord of Norfolk's players, played in the hall and at the folkon."

1564. In this year,—the birth year of William Shakspeare,—Queen Elizabeth visited Cambridge. During her stay, she was entertained at King's College with a play "called Ezechias in English." It was written by Nicholas Udall, the author of Ralph Roister Doister,—the first English comedy that was produced.

1566. In this year the comedy of Gammer Gurton's Needle was acted before the Queen at Christ College. It was written by Dr. Still, afterwards bishop of Bath and Wells. It is the second

oldest comedy in our dramatic literature. The second act opens with the following song, which is thought not to be written by the author of the comedy. It is the earliest drinking ballad of any merit in our language, possessing "a vein of ease and humour which we should not expect to have been inspired by the simple beverage of those times." Mr. Dyce states, that the MS. from which he has printed the song, is certainly of an earlier date than the oldest known edition of the play. (1575.)*

"I CANNOT eat but little meat,
 My stomach is not good;
 But sure, I think that I can drink,
 With any that wears a hood.
 Tho' I go bare, take ye no care,
 I am nothing a cold,
 I stuff my skin so full within
 Of jolly good ale and old.
 Back and side go bare, go bare,
 Both foot and hand go cold;

* For the purpose of comparison, Mr. Dyce's version is here printed; the original style of spelling being preserved. No mention is made of the character Tyb, Gammer Gurton's maid, in the elder version, though it occurs in the one ascribed to Bishop Still. Mention is made of Kytt, but no such character is found in the comedy.

backe & syde goo bare goo bare
 bothe hand & fote goo colde
 but belly god sende the good ale inowghe
 whether hyt be newe or old

but yf that I may have trwly
 good ale my belly full

But, belly, God send thee good ale enough,
Whether it be new or old.

I love no roast but a nutbrown toast,
And a crab laid in the fire;
A little bread shall do me stead,
Much bread I don't desire.
No frost, no snow, no wind I trow,
Can hurt me, if I wold,

I shall looke lyke one by swete sainte Johnn
were shoron agaynste the woole
thowte I goo bare take you no care
I am nothing colde
I stuffe my skynne so full within
of joly good ale & olde

I cannot eat but lytyll meate
my stomacke ys not goode
but sure I thyncke that I coud dryncke
with hym that werythe an hoode
dryncke is my lyfe althowghe my wyfe
some time do chyde & scolde
yet spare I not to plye the potte
of joly goode ale & olde
backe & syde, &c

I love noo roste but a browne toste
or a crabbe in the fyer
a lytyell breade shall do me steade
mooche breade I neuer desyer
nor froste nor snowe nor wynde I trow
canne hurte me yf hyt wolde
I am so wrapped within & lapped
with joly goode ale & old
backe & syde, &c

I care ryte nowghte I take no thowte
for clothes to kepe me warme
have I good dryncke I surely thyncke
nothyng canne do me harme

I am so wrapt, and thoroughly lapt
 Of jolly good ale and old.
 Back and side go bare, go bare
 Both foot and hand go cold;
 But, belly, God send thee good ale enough,
 Whether it be new or old.

And Tib, my wife, that, as her life,
 Loveth well good ale to seek,

for trwly than I fear noman
 be he neuer so bolde
 when I am armed and throwly warmed
 with joly goode ale & old
 backe & syde, &c

but nowe & than I curse & banne
 they make ther ale so small
 god geve them care and evill to faare
 they strye the malte and all.
 sooche pevisshewe I tell yowe trwe
 not for a c[r]ovne of golde
 ther commethe one syppe within my lyppe
 whether hyt be newe or olde
 backe & syde, &c

goode ale & stronge makethe me amonge
 full joconde & full lyte
 that oft I slepe & take no kepe
 from mornyng vntyll nyte
 then starte I vppe & fle to the cuppe
 the ryte waye on I holde
 my thurste to staunche I fyll my paynche
 with joly goode ale & olde.
 backe & syde, &c.

and kytte my wife that as her lyfe
 loveth well goode ale to seke
 full ofte drynkythe she that ye maye se
 the tears ronne downe her cheke
 then doth she troule to me the bolle

Full oft drinks she, till you may see
 The tears run down her cheek;
 Then doth she troul to me the bowl,
 Even as a maltworm should,
 And saith "Sweetheart, I take my part
 Of this jolly good ale and old."
 Back and side go bare, go bare,
 Both foot and hand go cold;
 But, belly, God send thee good ale enough,
 Whether it be new or old.

Now let them drink till they nod and wink,
 Even as good fellows should do;
 They shall not miss to have the bliss
 Good ale doth bring men to;
 And all poor souls that have scoured bowls,
 Or have them lustily trou'd,
 God save the lives of them and their wives,
 Whether they be young or old.
 Back and side go bare, go bare,
 Both foot and hand go cold;
 But, belly, God send thee good ale enough,
 Whether it be new or old.

as a good malte wome sholde
 & saye swete harte I have take my parte
 of joly goode ale and olde
 backe & syde, &c.

they that do dryncke tyll they nodde & wyncke
 even as goode fellowes shulde do
 they shall notte mysse to have the blysse
 that goode ale hathe browghte them to
 & all poor soules that skowre blacke bolles
 & them hathe lustely trowlde
 god save the lyves of them & ther wyves
 wether they be yonge or olde
 backe & syde, &c.

1575. On the 30th of October of this year, the Privy Council wrote to the Vice-Chancellor of the University, mentioning that they had received information "of some attempts of light and decayed persons, who for lucre are minded and do seeke now adaies to devise, and set up in open places, shews of unlawful, hurtfull, pernicious and dishonest games," near to Cambridge, and they therefore commanded the Vice-Chancellor and all Justices of the Peace, whether by commission or charter, to prevent any such exhibitions either in the Town of Cambridge or within five miles around it.

1579. In this year at the Bachelors' Commencement, the tragedy of Richard III., written in Latin verse by Dr. Thomas Legge, Master of Caius College, was acted at St. John's College. Sir John Harrington, in his Apologie for Poetrie, speaks highly of the merit and powers of this play. It still exists in manuscript, a copy being in the University library and one in the library of Emmanuel College; this copy containing the names of the original actors in the play.

1580. In this year Lord Burleigh, the Earl of Sussex, and the Lord Chancellor, stoutly recommended the Earl of Oxford's players to the Vice-Chancellor and the Heads of Houses, who, however, refused them permission to play. Their grounds of objections were of a triple nature: firstly, "that the seed, the cause, and fear of pestilence, is not yet vanished at this hot time of

the year,"—Midsummer time; secondly, "the Commencement-time at hand, which requireth rather diligence in study than dissoluteness in plays;" and, thirdly, "that, of late, we denied that like to the right honourable the Lord Leicester, his servants."

1586. In this year a play called *Richard III.* was acted at Trinity College. It was written by Henry Lacey, one of the fellows, and is described as a childish imitation of Dr. Legge's play. It is extant in the Harleian collection.

1590. In this year a Latin play, *Pedantius*, ascribed to Matthew Wingfield, was acted at Trinity College. Of this play it is said,—“the characters are painted with a deal of spirit; more in the style of a broad farce than of genteel comedy. The play abounds with bad puns, and with allusions to particular University studies and customs, which will be, in part, payment for the labour and weariness, attendant on many of the scenes.”* *Alabaster's* tragedy of *Roxana* was played too in this year at Trinity College. The writer before quoted, says,—this play “was acted several times in Trinity College Hall, and so admirably and so pathetically, that a gentlewoman present thereat, upon hearing the last words, ‘sequare, sequare,’ so hideously pronounced, fell distracted and never after recovered her senses.” In this year also, a play called *Lelia* was acted at Queens' College.

1592. In this year the Vice-Chancellor of Cambridge and other Justices of the Peace, on the 1st day of September, did issue a warrant for the prevention of play-acting. They complained of "that certain persons lately repayed unto the University and Town of Cambridge, having in purpose, either there or in some other place there nere unto, by the shewing of certain interludes, Plaies or Tragedies, to procure the assemblie of her Majesty's subjects and people," and they directed that none should give harbour or allow the players, 'yardes, rooms or houses' at their peril. This did not prevent the performances being given; and on the 8th of the same month, the Vice-Chancellor again wrote to the Privy Council, reciting the letter of October, 1575. Ten days after, the Privy Council was again written to, and all demands made by the authorities were conceded. The Vice-Chancellor was to have full power in the Town of Cambridge, and for a circuit of five miles round it, to put down all interludes and plays. In December of this year, the authorities of the University received a command from London, to get up a comedy in English, for the amusement of the Queen. This seems a most extraordinary proceeding on the part of the Privy Council, who but three months prior had charged the University to prohibit the art of acting within their district. The University asked for the play to be in Latin, but neither an English nor a Latin comedy was performed.

1593. In this year the University again applied for the inhibition against players to be renewed, but no notice was taken thereof by the Privy Council.

1594. In this year two comedies and a tragedy were performed at Trinity College. At Queens' College a comedy was also performed.

1595. In this year a comedy was acted at King's College, and created a great disturbance, owing to certain members of the University being excluded from the performance. The rioters were summoned before the Vice-Chancellor and discharged on their making good the damage done, amounting to fifty-eight shillings and fourpence.

1596. In this year on the 3rd day of January, a Latin comedy, entitled *Sylvanus*, was acted at Cambridge. In the same year, a play called *Hispanus* was also acted. It is not known in which College these plays were acted, nor are the names of the authors known. Manuscript copies were in the hands of the late Mr. Douce, the Shakspearean commentator.

1597. In this year the play of "*Machiavellus* was acted, probably at St. John's, as it was written by D. Wiburne, a fellow of the College; in which play there is a Jew, but very unlike Shylock. He is a shrewd intriguing fellow, of considerable humour, who to obtain possession of a girl, puts a number of tricks on the Machiavel of the piece, and generally outwits him." *

* *Retrospective Review*, xii., p. 23, quoted in COOPER'S *Annals*, vol. ii., p. 583. K

Also, in this year, some young scholars of the University, who thought themselves wronged by some acts of the townsmen towards them, determined to have their revenge by means of a comedy which they wrote, in which the habits, gestures, language, oddities and vanities of the burgesses and corporation were shown up. The comedy was called *Club Law*, and was acted at *Clare Hall*. The Mayor and Corporation attended the performance by invitation, and soon found themselves placed in a painful and degraded position, by the abuse which the actors bestowed upon them, and by their habits and manners being burlesqued. The seats in the hall were so arranged that the Mayor and Corporation could not leave till the performance was over, so they were compelled to sit and see the whole of it. This offence against the authorities of the town was complained of, and the principal actors therein were reprimanded by the authorities of the University.

1602. In this year the *Return from Parnassus*, or the *Scourge of Simony*, a satirical play in English, was acted at *St. John's College*, during the *Christmastide*.

1609. In this year the students of *Trinity College* made an attack upon some members of *St. John's College*, who came to witness the performance of some comedies in *Trinity*. Many of the members of *St. John's College* were severely injured; and a complaint was lodged in the

Vice-Chancellor's Court against the stage-keepers by the Fellows and Students of St. John's. Sixty witnesses were examined in the case, but no decision is recorded.

1614. In the spring of this year, king James I. was at Cambridge several days. On the first two days he was entertained with two Latin plays, called *Æmilia* and *Ignoramus*; both these plays being acted in Trinity College Hall. On the following day, in the same place was represented Tompkin's *Albumarar*, a comedy. John Chamberlain, in a letter to Sir Dudley Carlton, says, that it was "of Trinity College action and invention, but there was no great matter in it more than one good clown's part." Also in this year a comedy called *The Piscatory*, was acted before the University in King's College. The play of *Melanthe*, written by Mr. Brookes of Trinity College, was played before the King on March 10th.

1615. In this year was acted before the University, "Exchange Ware at the Second Hand; *viz.*, Band, Ruffe and Cuffe, lately out, and now newly darned up; or, a Dialogue."

1616. In this year an interlude, entitled "Work for Cutlers; or a merry Dialogue between Sword, Rapier and Dagger," was performed in the University. The author is unknown, and the work "may be classed among the very scarcest of the early English dramas."

1627. In this year a Latin play called *Paria*, written by Thomas Vincent, was acted at Trinity College, on the 3rd day of March.

1631. In this year, the play of *Zeno*, written by one Lemon, was acted in the University. Also, in this year, the play of *Pedantius* was acted at Trinity College.

1637. In this year the play of *Valetudinarian*, was acted at Queens' College. Its author was one William Johnson, a fellow of that society.

1638. In this year on the 10th of February, was acted at Trinity College, the play of *Naufraguim Joculare*, written by Abraham Cowley.

1641. In this year the comedy of the *Guardian*, written by Abraham Cowley, was played before Prince Charles, on the 12th of March, in Trinity College Hall.

1701. In this year the Mayor and Corporation gave permission to a company of actors to play during Sturbridge fair. This act aroused the ire of the University authorities, for on the 4th of September the Senate passed a grace, enacting that "the privileges of the University should be defended and vindicated at the public charge." Sixty-two Masters of Arts were sworn in as proctors during the fair. Doggett, the actor, was sent to gaol by Dr. Bentley, the Vice-Chancellor; and the booth built to be used as a theatre was destroyed by the learned doctor's orders.*

* It would appear that the performance of plays at Sturbridge

1748. In this year a company of players from the London theatres performed a pantomime, called Harlequin's Frolics; or, Jack Spaniard caught in a Trap, in Hussey's great theatrical booth, the upper end of Garlic row, in Sturbridge fair.

1762. In this year at Sturbridge fair there were several companies of comedians, Mrs. Barker's among the number, and this establishment was a very respectable one. It had for its clown one Lewey Owen, a "young man of good family, full of eccentric wit and grace, which continually excited broad grins." The celebrated Mrs. Inchbald was a performer at this fair. There was also a large theatrical booth, occupied by a respectable company of comedians from Norwich, under the management of Mr. Bailey, formerly a merchant of London.

1780. About this year the first permanent Theatre, near Cambridge, was erected on Sturbridge Fair green. It was built by Mr. Humfrey, and had for its first manager Mr. Griffiths, who was succeeded by Mr. Barritt, then by Mr. J. C. Hindes, and after him Mr. John Brunton, whose daughter ultimately became the Countess of Craven.

fair was soon after connived at, for in a poem, entitled "The Long Vacation, a Satyr addressed to all disconsolate Traders," are these lines (Lond. 1708):—

"The actors, too, must take the pleasant air,
To Oxford some, to Sturbridge some repair,
And quite debauch the hopeful students there."*

* Quoted in COOPER'S *Annals*, vol. iv., p. 46.

1790. A brick and tile booth, formerly used by Mr. John Palmer,* of Drury Lane, when visiting Sturbridge fair with his troop of comedians, was this year converted into a theatre. It, however, stood but one or two years. In this year also a theatre was erected by Mr. Charles Day, opposite to Parker's piece, about the spot where the front gates of Downing College now stand. No performances were ever given in this building, owing to Mr. Day being unable to obtain a licence or permission. It received the name of "Charley Day's Folly," and stood for several years, until it was much damaged by a gale of wind, when it was pulled down.

1802. In this year a false alarm of fire was given at the Theatre, at Sturbridge Fair, on the 27th of September. Four persons—three girls and one boy—were trampled to death, and many other persons were injured. The manager, Mr. J. C. Hindes offered a reward of one hundred guineas for the discovery of the perpetrators of the crime; but the miscreants were never discovered.

1806. In this year the old theatre at Stur-

* Bannister being at Sturbridge with John Palmer, on the first night of performing, it rained very hard, and came in great quantities through the rafters into the theatre, which alarmed the manager, who was regaling himself at the inn with some metropolitan friends; he rushed into Bannister's dressing room, and inquired with much eagerness, how the house stood as to company; when Charles replied, "Zounds, Jack, don't be frightened, we have as good a house as you can wish; don't you see, man, that we *overflow* already."

bridge Fair green was pulled down in consequence of its being considered unsafe.

1808. A new theatre was built by Mr. Charles Humfrey, in that part of Barnwell, which is situated in the parish of St. Benedict. It stood by the side of the Sun public-house. It was opened on the 19th of September, and its manager was Mr. Brunton, who was succeeded by Mr. Wilkin.

1815. A new theatre—the present one—was built by Mr. Wilkin, and opened on the 19th of September, owing to the one in the parish of St. Benedict falling into disuse. Mr. J. Smith was manager at the opening season, and became lessee in the season of 1827.

1833. In this year a small theatre was erected in Sparrow's Yard, Jesus Lane. It was used for amateur performances; and after a few years' dramatic service, it was converted into stables. The premises are now occupied by Mr. John Death.

1837. In this year Mr. G. Smith became lessee and manager of the theatre.

1846. In this year Mr. Davenport became lessee and manager of the theatre.

1849. For this year only, Mr. Joseph Clarence, comedian, now Mr. Clarence Holt, tragedian, was lessee and manager of the theatre.

1850. In this year Mr. E. Hooper became lessee and manager of the theatre.

1863. Mr. E. Hooper, lessee, Miss Helen Paget, manager, of the theatre.

1864. Mr. E. Hooper, lessee, Mr. J. Coleman, manager, of the theatre.

1865. Mrs. Hooper, lessee, Mr. J. Coleman, manager of the theatre.

1866. Mrs. Hooper, lessee, Mr. A. Davis, manager, of the theatre.

1867. Mrs. Hooper, lessee, Mr. W. E. Mills, manager, of the theatre.



A LIST OF THE
STAR ACTORS AND ACTRESSES,
WHO HAVE VISITED CAMBRIDGE.

THE system of having star-actors in Cambridge, appears not to have been introduced till the year 1828. The following list embraces the names of all those who have appeared, and the various parts they have sustained since the above-mentioned year, down to the close of the dramatic season of 1867.

The first of the class of star-actors that appeared, and one among the noblest of them all, was Mr. W. C. Macready, who was most worthily followed by Miss Foote, Mr. Tyrone Power, Miss Ellen Tree, Mr. and Mrs. Wood, the elder Vandenhoff, and Mr. Charles Kemble; the last two actors, in their particular department, have probably never been excelled. It falleth not within the province of this slight dramatic chronicle to compare the quality of the later stars with those of a former date. Comparisons

at all times, they say, are odious, but they could never be more so, than in the present instance. Opinions differ as to the relative quality of actors, and therefore to seek to point out by comparison, the great difference which probably exists between those who now indulge in starring tours with those who preceded them, would awaken recollections that might not be favourable, and we must therefore solace ourselves with the thought that—

“A substitute shines brightly as a king,
Until a king be by.”

1828. On Monday, September 15, Mr. W. C. Macready appeared for the first time in Cambridge as Virginius; on Tuesday, as Othello; on Wednesday, as William Tell; on Thursday, as Macbeth; on Friday, as Pierre, in *Venice Preserved*; and on Saturday, as William Tell.

1829. On Monday, Miss Foote appeared for the first time in Cambridge, as Letitia Hardy, in *The Belle's Stratagem*, and Arinette, in *The Little Jockey*; on Tuesday, as Violante, in *The Wonder*, and Zephyrina, in *The Lady and the Devil*; on Wednesday, as Rosalind, in *As You Like It*, and Maria Darlington, in *A Roland for an Oliver*; on Thursday, as Lady Teazle, in *The School for Scandal*; on Friday, as Beatrice, in *Much Ado about Nothing*, and Moggy MacGilpin, in *the Highland Reel*; and on Saturday, as

Donna Olivia, in *A Bold Stroke for a Husband*, and Arinette, in *The Little Jockey*.

1830. On Wednesday, September 15th, Mr. T. Power appeared for the first time as Dennis Brulgruddery, in *John Bull*, and Teddy, in *Teddy the Tiler*; on Thursday, as Larry, in *More Blunders than One*, and Dr. O'Toole, in *The Irish Tutor* and *Teddy*; on Friday, as Alessandro Massaroni, in *The Brigand* and *Larry*; on Saturday, as Captain Dennis O'More, in *Etiquette Run Mad*, and Dr. O'Toole; on Monday, as Larry O'Gig, in *The Robber's Wife*, and Captain Dennis O'More; and on Tuesday, as Paddy O'Raffarty, in *An Irishman's Fortune*, *Teddy*, and Alessandro Massaroni, in *The Brigand*. In this year Mr. Elton made his first appearance in Cambridge; being engaged as the leading actor for the season.

1831. On Saturday, September 17, Mr. T. Power appeared as Cornelius O'Dedimus, in *Man and Wife* and Paddy O'Raffarty, in *An Irishman's Fortune*; on Monday, as Colonel O'Dillon, in *Married Lovers*, and Pat Rooney, in *The Omnibus*; on Tuesday, as Captain Dennis O'More, in *Etiquette Run Mad*, and *Teddy*, in *Teddy the Tiler*; on Wednesday, as Dennis Brulgruddery and Dr. O'Toole, in *The Irish Tutor*; on Thursday, as Larry, in *More Blunders than One*, and Pat Rooney, in *The Omnibus*; and on Friday, as Major O'Flaherty, in *The West Indian*, and Looney Mactwolter, in *The Review*.

1832. On Monday, September 17, Mr. and Mrs. Wood, the celebrated singers, appeared for the first time in Cambridge, as Hawthorn and Rosina, in *Love in a Village*; on Tuesday as Henry Bertram and Julia Mannering, in *Guy Mannering*; on Wednesday, as Malcolm and Zelinda, in *The Slave*; on Thursday as Francis Osbaldiston and Diana Vernon, in *Rob Roy*, and Tom Tug and Wilhelmina, in *the Waterman*; on Friday, as Count Belino and Countess Rosalvina, in *The Devil's Bridge*, and Steady and Gillian, in *The Quaker*; and on Saturday, Count Almaviva and Rosina, in *The Barber of Seville*, and Tom Tug and Wilhelmina, in *The Waterman*.

Mr. Gray, famous in old men, made his first appearance at Cambridge this year.

1833. On Monday, September 16, Mr. Sheridan Knowles and Miss Ellen Tree appeared for the first time in Cambridge, as Julian San Pierre and Mariana, in *The Wife*; on Tuesday, as Master Walter and Julia, in *The Hunchback* and Maria Darlington, in *A Roland for an Oliver*; on Wednesday as William Tell and Emma, in *William Tell*; on Thursday, as Jaques and Rosalind, in *As You Like It*, and Mrs. Simpson, in *Simpson and Co.*; on Friday, as Julian St. Pierre and Mariana, in *The Wife*, and Christine, in *The Youthful Queen*; and on Saturday, as Master Walter and Julia, in *The Hunchback*. On Friday, September 27 (being under the patronage of the Garrick Club), Mr. Knowles sustained the part of *Virginius*.

1834. On Monday, September 15, Mr. Vandenhoff appeared for the first time in Cambridge, as Coriolanus; on Tuesday, as Hamlet; on Wednesday, as Octavian, in *The Mountaineers*, and Petruchio, in *Katharine and Petruchio*; on Thursday, as Lucius Junius Brutus, in *Brutus*, or *The Fall of Tarquin*; on Friday, as Macbeth; and on Saturday, as Cato, and Young Wilding, in *The Liar*.

1835. On Monday, September 14, Mr. Charles Kemble appeared for the first time in Cambridge, as Hamlet; on Tuesday as Benedick; on Wednesday as Mercutio, in *Romeo and Juliet*, and Colonel Freelove, in *a A Day after the Wedding*; on Thursday, as Octavian, in *The Mountaineers* and Petruchio, in *Katharine and Petruchio*; on Friday, as *The Stranger*; and on Saturday, as Charles Surface, in *The School for Scandal*, and King Charles, in *Charles II*.

1836. On Tuesday, September 13, Mr. William Farren appeared for the first time in Cambridge, as Lord Ogleby, in *Clandestine Marriage*, and Uncle John, in a farce of that name; on Wednesday as Mr. Samuel Coddle, in *Married Life*, and Uncle Foozle, in that farce; on Thursday as Erasmus Bookworm, in *The Scholar*, Guy Goodluck, Esq., in *John Jones*, and Michel Perrin, in *Secret Service*; on Friday, as Beau Shatterly, in *Married and Single*, Phillipe Galliarde, in *The Soldier of 102*, and Nicholas Flam, in *The Attor-*

ney at Law; and on Saturday, as Sir Peter Teazle, in *The School for Scandal*, Hectic, in *Petticoat Government*, and Uncle Foozle.

1837. On Wednesday, September 13, Mr. G. V. Brooke appeared for the first time in Cambridge, as Hamlet; on Thursday, as Othello; on Friday, as Richard, Duke of Gloster, in *Richard III.*; on Saturday, as Rolla, in *Pizarro*; on Monday, as Romeo; on Tuesday, as Sir Edmund Mortimer, in *The Iron Chest*, and Martin Heywood, in *The Rent Day*; and on Wednesday, as Ion, in *Ion*, and William, in *Black-eyed Susan*. During this season Messrs. Elsegood and Partridge, with their celebrated dogs, Neptune and Carlo, appeared for four nights.

1838. On Monday, September 17, Mr. W. Farren appeared as Squire Broadlands, in *The Country Squire*, Admiral Kingston, in *Naval Engagements*, and Sir Paul Pagoda, in *The Bengal Tiger*; on Tuesday, as Sir Peter Teazle, in *The School for Scandal*; Griffenhoof, in *Shocking Events* and *Uncle Foozle*; on Wednesday, as Sir Anthony Absolute, in *The Rivals*, Sir Rose Bloomly, in *You can't Marry your Grandmother*, and Mr. Pringle, in *Mr. and Mrs. Pringle*; on Thursday, as Lord Ogleby, in *Clandestine Marriage*, Pierre Galliarde, in *The Soldier of 102*, and Oddbody, in *Advice Gratis*; on Friday, Michel Perrin, in *Secret Service*, Guy Goodluck, Esq., in *John Jones*, Admiral Kingston, in *Naval Engage-*

ments, and Sir Paul Pagoda, in *The Bengal Tiger* ; and on Saturday, as Squire Broadlands, in *The Country Squire*, Hectic, in *Petticoat Government* and *Uncle John*.

1839. In this year Mr. G. V. Brooke paid his second visit to Cambridge, continuing throughout the dramatic season, and during his engagement he sustained the following parts:—on Monday, September 16, he appeared as Claude Melnotte, in *The Lady of Lyons* ; on Tuesday, as *Othello* ; on Wednesday, as James Fitzjames, in *The Lady of the Lake* ; on Thursday, as William, in *Black-eyed Susan* ; on Friday, as Reuben Glenroy, in *Town and Country* ; on Saturday, as Captain Wildlove, in *The Lady and the Devil* ; on Tuesday, as Gambia, in *The Slave* ; on Friday, as Octavian, in *The Mountaineers* ; on Saturday, as Henry, in *Speed the Plough* ; on Monday, as *Romeo* ; on Wednesday, as *Rob Roy* ; on Thursday, as Martin Heywood, in *The Rent Day* ; on Friday, as Claude Melnotte ; on Saturday, as *Hamlet* ; on Monday, as Sir Thomas Clifford, in *The Hunchback* ; on Tuesday, as Miles Bertram, in *The Wreck Ashore* ; on Friday as *Ion* ; and on Saturday, October 12, Orlando, in *As You Like It*, and *Petruchio*, in *Katharine and Petruchio*.

1840. Mr. and Mrs. Alban Croft and Mr. Shrivall appeared, for the first time in Cambridge, on Monday, September 14, as Henry Bertram, *Guy Mannering* and Julia Mannering, in *Guy*

Mannering, and Maria and Frederick, in No ; on Tuesday, as Count Belino and Countess Rosalvina, in The Devil's Bridge, and Macheath and Polly, in The Beggar's Opera ; on Wednesday, as Count Rodolpho, Elvino and Amina, in La Somnambula, and Tom Tug, in The Waterman ; on Thursday as Francis Osbaldiston and Diana Vernon, in Rob Roy, and Count Rodolpho, Elvino and Amina, in La Somnambula ; on Friday, as Hawthorn, Young Meadows and Rosetta, in Love in a Village, and Count Rodolpho, Elvino and Amina ; and on Saturday, as Hela, Donald and Eolia, in the second act of The Mountain Sylph, Macheath and Polly, in the first act of The Beggar's Opera, Count Rodolpho, Elvino and Amina, in third act of La Somnambula, and Fiorello, Figaro and Rosina, in the first act of The Barber of Seville.

In this year, also, Mr. F. Vining, on Monday, September 28, appeared as Rover, in Wild Oats, and Jack Bunce, in Chaos is come Again ; on Tuesday, as Benedick ; on Wednesday, as The Stranger and Jack Bunce ; on Thursday, as Charles Surface, in the School for Scandal, and Charles Euston, in The Happiest Man Alive ; on Friday, as Gossamer, in Laugh When you Can, and Colonel Freeloze, in A Day after the Wedding ; and on Saturday, as Reuben Glenroy, in Town or Country, and Lord Duke's Servant, in High Life Below Stairs.

Mr. H. Mellon made his first appearance in Cambridge during this season.

1841. Mr. and Mrs. Wood, Miss Land and Messrs. Roberts and Brough appeared on Monday, September 13, as Elvino, Mr. Wood, Count Rodolpho, Mr. Brough, Amina and Lisa, in *La Somnambula*, and Robin, Mr. Brough, and Margaretta, Miss Land, in *No Song No Supper*; on Tuesday, as *Fra Diavolo*, Lord Allcash, Beppo, Zerlina and Lady Allcash, in *Fra Diavolo*, and Captain Fitzroy, Mr. Brough, and Norah, Miss Land, in *The Poor Soldier*; on Wednesday, as Hawthorn, Mr. Wood, Eustace, Mr. Roberts, Rosetta and Lucinda, in *Love in a Village*, and Captain Belville, Mr. Brough, and Rosina, Miss Land, in *Rosina*; on Thursday, as *Fra Diavolo*, Lord Allcash, Beppo, Zerlina, and Lady Allcash and Steady, Mr. Wood, and Gillian, Mrs. Wood, in *The Quaker*; on Friday, as Elvino, Count Rodolpho, Amina and Lisa, in *La Somnambula*, and Tom Tug and Wilhelmina, in *The Waterman*; and on Saturday, as Figaro, Mr. Roberts, and Rosina, Miss Land, in *The Barber of Seville*, and Grindoff, Mr. Brough, Count Friburg, Mr. Roberts, in *The Miller and his Men*.

On Monday, September 20, Mr. G. V. Brooke appeared as Rob Roy; on Tuesday, as Hamlet; on Wednesday, as Claude Melnotte; and on Thursday, as *The Chevalier Mauprat*, in *Riche-lieu*.

On Wednesday, September 29th of this year, Monsieur Goufe, the celebrated man-monkey per-

former, was engaged. For six nights during his engagement the legitimate went hand-in-hand with an imitation of the lower animals, the peculiar manner of the monkey tribe being well aped by the human performer.

1842. Miss F. Vining, afterwards Mrs. Charles Gill, was engaged for a limited number of nights, but she stayed the whole of the season, which commenced on Tuesday, September 13th, and terminated on October 15. Among the principal characters sustained by this lady, may be mentioned, Pauline Deschappelles, in the *Lady of Lyons*; Mariana, in *The Wife*; Juliet, *Rosalind*, *Portia*, *Julia Faulkener*, in *The Way to Get Married*; *Lady Teazle*, *Adela*, in *Edric the Forester*; *Isabelle*, in *Isabelle, or Woman's Life*; and *Pamela Speedweasel*, in *The Bubbles of a Day*. Miss Grant, the singer, and Mr. and Mrs. Power, dancers, were engaged for the season.

1843. On Monday, September 11, Madame Celeste and Mr. Webster appeared as *Madeline*, in *St. Mary's Eve*; *Leila* and *Baron Ravenspurgh*, in *The Woman Hater*; and *Mathilde de Merie*, in *The French Spy*; on Tuesday, as *Count St. Louis* and *Sir James Courtall*, in *Foreign Affairs*, *Louisson* and *Michel*, in *Louisson*, and *Madeline*, in *St. Mary's Eve*; on Wednesday, as *Marie Ducange* and *Prong*, in *Marie Ducange*, *Leila* and *Baron Ravenspurgh* and *Mathilde de Merie*; on Thursday, as *Count St. Louis* and *Sir James*

Courtall, in Foreign Affairs, Mr. Dulcimer Pipes, in The Double-bedded Room, and Marie Ducange and Prong, in Marie Ducange; on Friday, as Theresa and Serjeant Austerlitz, in The Maid of Croissey, Suzanne and Brimsley Bounceley, in Suzanne, Mr. Dulcimer Pipes, and Leila and Baron Ravenspurg; and on Saturday, as Maurice and Frank, in The Child of the Wreck, Mr. Dulcimer Pipes, and Count St. Louis, and Sir James Courtall in Foreign Affairs. On Monday, October 9, Madame Celeste and Mr. Webster came down to play for Mr. G. Smith's benefit, appearing as Maurice and Frank, in The Child of the Wreck, Leila and Baron Ravenspurg, and Count St. Louis and Sir James Courtall.

Mrs. C. Gill was engaged for a few nights this season, sustaining the following parts: Mariana, in The Wife; Miss Hardcastle, in She Stoops to Conquer; Pauline Deschapelles, in The Lady of Lyons; Rosalind, in As You Like It; and Helen, in Sir Roger de Coverly.

1844. On Monday, September 16, Mr. and Mrs. Charles Kean appeared as Mr. and Mrs. Beverley, in The Gamester; on Tuesday, as Hamlet and Ophelia; on Wednesday, as Claude Melnotte and Pauline Deschapelles; on Thursday, as Macbeth and Lady Macbeth; on Friday, as Richard, Duke of Gloster, in Colley Cibber's Richard III.; and on Saturday, as The Stranger and Mrs. Haller, and Duke Aranza and Juliana, in The Honeymoon.

Mrs. C. Gill was engaged for a limited number of nights, appearing on October 1, as Letitia Hardy, in *The Belle's Stratagem*. The other parts sustained by this lady during her engagement, were, Miranda, in *The Tempest*; Julia, in *The Hunchback*; Emily, in *Laugh when you Can*; Clari, in *The Maid of Milan*; and Widow Cheerly, in *The Soldier's Daughter*.

1845. On Monday, September 22, Mr. W. C. Macready was announced for Hamlet, but, owing to ill-health, he was unable to appear. He was again announced for the same part on the following Wednesday, but he did not appear.

1846. On Monday, September 14, Mademoiselle Cerito, the celebrated dancer, and Monsieur St. Leon, appeared in their Terpsichorean entertainment. During the season, the leading business was sustained by Miss Davenport, the daughter of the manager.

1847. Miss Davenport throughout this season, again played the leading female characters.

1848. On Wednesday, January 26, Mrs. Butler, late Miss Fanny Kemble, appeared as Julia, in *The Hunchback*. In the summer of this year, Messrs. Nelson Lee and Johnson's company, played for a fortnight, in a booth on Butt Green, and were exceedingly well patronised.

1848. On Monday, September 11th, Madame Celeste and Mr. Webster appeared as Amy and Brassey Popjoy, in *The Harvest Home*, and Leila and Baron Ravenspurg, in *The Woman*

Hater ; on Tuesday, as The Mysterious Stranger and Crequet, in The Mysterious Stranger, and Helen de Montereau and Captain San Souci, in Flying Colours ; on Wednesday, as Amy and Brassey Popjoy, in The Harvest Home, and Helen de Montereau and Captain San Souci, in Flying Colours ; on Thursday, as Cynthia, in The Flowers of the Forest, and Leila and Baron Ravenspur, in The Woman Hater ; on Friday, as Miami and Master Grinnidge, in The Green Bushes, and Helen de Montereau and Captain San Souci ; and on Saturday, as Lavater, in Lavater ; Miami and Master Grinnidge, in second act only of The Green Bushes, and The Mysterious Stranger and Crequet, in The Mysterious Stranger. On Thursday, September 21st, Miss Helen Faucit appeared as Pauline Deschappelles. On Friday, September 29th, Mr. W. Farren appeared as Old Rapid, in The Cure for the Heart-ache, and Larose in Past and Present ; and on Saturday, as Sir Peter Teazle and Grandfather Whitehead. On Monday, October 9, a new play, written by W. P. Isaacson, Esq., of Newmarket, called Alice, or The Rye House Plot, was produced.

1849. No stars of any magnitude visited the theatre this season, Mr. Joseph Clarence, the manager, being content with his stock company, led by Mr. H. Phillips.

1850. On Monday, September 9, Mr. Ira Aldridge, the coloured tragedian, appeared for the

in Seeing Wright; on Thursday, as Paul Pry and Billy Downey, in The Unfinished Gentleman; on Friday, as Billy Lackaday, in Sweethearts and Wives, Simmons, in The Spitalfields Weaver, and Mr. Honeybun, in Did you ever send your Wife to Camberwell; and on Saturday, as Mr. Felix Fluffy, in Mother and Child are Doing Well, Mr. Bobtail and John Downey. During this season, Mr. G. V. Brooke was engaged for three nights. On Thursday, October 12, he appeared as Hamlet; on Friday, as Claude Melnotte; and on Saturday, as Sir Giles Overreach, in A New Way to pay Old Debts.

1855. Mr. Charles Pitt was engaged for the first three weeks of this season, playing a round of Shakspearean and other characters, embracing Romeo, Lear, Macbeth, Richard III., Hamlet, Othello, Shylock, Charles De Moor, Ingomar, Louis XI., Julian, St. Pierre, Claude Melnotte, &c. Miss Edith Heraud was also engaged for a limited number of nights, sustaining the following parts: Olympia, in Wife or no Wife; Pauline Deschappelles; Mariana, in The Wife; Portia; Parthenia, in Ingomar; Mrs. Haller, in The Stranger; and Katharine, in Katharine and Petruchio.

On Wednesday, September 19th, Mr. Charles Matthews appeared as Mr. Affable Hawk, in The Game of Speculation, and Captain Patter, in Patter v. Clatter; on Thursday, as Sir Charles

Coldstream, in *Used Up*, and Sam Naggins, in *Aggravating Sam*; on Friday, as Harry Jasper, in *A Bachelor of Arts*, and Twiggleton, in *A Curious Case*; and on Saturday, as Plumper, in *Cool as a Cucumber*, Citizen Sangfroid, in *Delicate Ground*, and Captain Patter.

On Monday, October 1st, Mr. Wright and Mr. Paul Bedford appeared, as Paul Pry, in *Paul Pry*, and Mr. Bobtail and Mr. Wagtail, in *My Precious Betsy*; on Tuesday, as Blaze, and Mr. Bonassus, in *Victorine*, and John Downey, and Mr. Christopher Violet, in *Seeing Wright*; on Wednesday, as Mr. Brassey Popjoy, and Peeps, in *The Harvest Home*, and Mr. Felix Fluffy and Lieutenant O'Scupple, in *Mother and Child are doing Well*; on Thursday, as Marmaduke Magog and Captain Grampus, in *The Wreck Ashore*, and Mr. Bobtail and Mr. Wagtail; on Friday, as Fergusson Trotter, Esq., and Bob Smithers, in *The Model Farm*, *Chesterfield Honeybun*, and *Slasher and Crasher*, in *Slasher and Crasher*; and on Saturday, as Fergusson Trotter, Esq., and Bob Smithers, and Brassey Popjoy and Peeps.

1856. On Monday, September 10, Mrs. Emma Waller, the Australian actress, and her husband, Mr. D. W. Waller, appeared as Julia and Master Walter, in *The Hunchback*; on Tuesday, as Pauline Deschappelles and Claude Melnotte, in *The Lady of Lyons*; and on Wednesday, as Lady Gay Spanker, in *London Assurance*, Kate O'Brien and Charles Paragon, in *Perfection*. N

1857. During this season no stars of any magnitude illuminated our theatrical world, the manager, Mr. E. Hooper, being content with his stock company, led by Mr. Watkins Young. On Friday, October 9th, the leading lady, Mrs. Mayland, appeared as Hamlet.

1858. On Monday, the 6th of June, the theatre was opened for one week by the London Opera Company, composed of the following artistes:—Messrs. Eliot Galer, J. Manley, H. Corri, J. Bowler, F. Hall, O. Summers and May, and the Misses F. and H. Mortimer, Thirlwall, F. Reeves, and F. Raymond. On Monday, August 2nd, the theatre was opened for two weeks by a dramatic musical company. Miss Rebecca Isaacs was the principal singer engaged. On Monday, September 6th, Mr. J. Coleman, that “bright particular star,” and Miss Edith Aitken, were engaged for twelve nights, appearing in Catharine Howard, Hamlet, Macbeth, The Wife, Violet, The School for Scandal, and The Bride of Lammermoor. On Monday, September 20th, Sir William Don appeared for the first time in Cambridge, as Mr. Dove, in Married Life, and Small, in Whitebait at Greenwich; on Tuesday, as Tom Ripstone, in The Evil Genius, and Cousin Joe, in The Rough Diamond; on Wednesday, as Mr. Aminidab Sleek, in The Serious Family, and Bob Tickle, in An Alarming Sacrifice; on Thursday, as Sir Charles Coldstream, in Used Up, and Box, in Box and Cox; and on

Saturday, as Toby Twinkle, in All that Glitters is not Gold, Box and Cousin Joe.

1859. On Thursday, June 9th, the theatre was opened by an Opera company for three nights only. On Monday, June 13th, the Sadler Wells company opened for six nights. The two principal artists among this company, were Mr. F. Robinson and Miss Eburne. On the opening of the theatre for the regular season, Mr. J. Coleman and Miss Kate Saville were engaged for twelve nights. They appeared in Romeo and Juliet, The Lady of Lyons, Belphegor, Grimaldi, Catharine Howard, and Ingomar. On Monday, September 19th, Mr. Ira Aldridge appeared as Othello; on Tuesday, as Gambia, in The Slave, and Mungo, in The Padlock; on Wednesday, as Shylock, and Ginger Blue, in The Virginian Mummy; on Thursday, as Othello, and Jeronymo, in Stage Mad; on Friday, as King Lear and Ginger Blue; and on Saturday, as Macbeth and Mungo.

1860. On Monday, August 20th, Mr. Proctor, an American tragedian appeared, for the first time in Cambridge, as Othello; on Tuesday, as Richelieu; on Wednesday, as Ingomar; on Thursday, as Macbeth; on Friday, Saturday, and Monday, as Nick of the Woods; on Tuesday and Wednesday, as Jack Cade; on Thursday, as Nick of the Woods; on Friday, as Damon, in Damon and Pythias, and Earl Desmond, in The Avenger; and on Saturday, as Earl Desmond. On Monday,

September 3rd, Miss Amy Sedgwick appeared, for the first time in Cambridge, as Hester Grazebrook, in *The Unequal Match*; on Tuesday, as Julia, in *The Hunchback*; Wednesday, as Hester Grazebrook. She was announced for Pauline Deschappelles on the Thursday evening, but meeting with an accident, she was unable to play the part. On Friday, she appeared as Miss Vandeleur, in *Does he Love Me*, and Peg Woffington, in *Masks and Faces*; and on Saturday she gave various readings from Tennyson, &c. On Monday, September 10th, Miss Julia Daly, an American actress, appeared, for the first time in Cambridge, as Pamela, in *Our Female American Cousin*; on Tuesday, as the same; on Wednesday, as Biddy, in *The Irish Girl in America*, and Caroline Morton, in *Our Gal*; on Thursday, the same; on Friday, as Betty Saunders, in *The Fool of the Family*, and Letty Duster and other parts, in *In and Out of Place*; and on Saturday, as Kate O'Brien, in *Perfection*, and Betty Saunders. On Monday, September 17, Mr. Charles Dillon appeared, for the first time in Cambridge, as Belphegor; on Tuesday, as Macbeth; on Thursday, as Belphegor, and D'Artagnan, in *The Three Musqueteers*; and on Friday, as Othello. On Monday, September 24th, Miss Edith Aitken appeared, as Juliet; on Wednesday, as Miss Hardcastle, in *She Stoops to Conquer*; on Thursday, as Pauline Deschappelles; on Friday, as Mrs.

Charles Torrens, in *The Serious Family*; and on Saturday, as Mrs. Haller, in *The Stranger*. On Monday, October 1st, Mr. and Mrs. Charles Kean appeared, as Sir Walter Amyott and Lady Eveline Amyott, in *The Wife's Secret*; on Wednesday, as Louis XI., and Marthe, in *Louis XI.*; on Friday, as Hamlet and The Queen; and on Saturday, as Benedick and Beatrice.

In this year, a farce, called *A Volunteer in Difficulties*, written by Mr. E. H. Palmer, was first produced.

1861. The London Royal English Opera Company appeared at the theatre for six nights, commencing on Monday, July 8th, and closing on Saturday the 13th. The Company was composed of Messrs. Eliot Galer, E. Rosenthal, J. Manley, J. Tempest, and O. Summers, and Miss F. Reeves, Miss F. Ternan, Miss Bronte and Miss Angel.

The regular season commenced on Monday, August 26th, Mr. Coleman being engaged for the first twelve nights. He appeared as Ethelwold, in *Catharine Howard*, three times; as Macbeth; Fabian, in *The Corsican Brothers*, twice; Gaston, in *The Man with the Iron Mask*, twice; Ruy Blas, three times; Claude Melnotte; Evelyn, in *Money*, and D'Artagnan, in *The Three Musketeers*. On Monday, September 16th, the drama of Colleen Bawn was produced, and played ten nights in succession, and twice more as an afterpiece. Mr.

C. H. Stephenson, from the Adelphi theatre, appeared, as Myles na Coppaleen on the first six nights, and Mr. G. Smythson, from the Theatre Royal, Dublin, sustaining the same part the next six times.

1862. On Monday, August 25th, Mr. Dominick Murray and Miss Josephine Fiddes appeared, for the first time in Cambridge, as Rory O'More and Kathleen, in *Rory O'More*; on Tuesday and Wednesday, the same; on Thursday, as Lanty O'Leary and Ellen O'Hara, in *The Wanderer's Return*; on Friday, as Bokes and Bellona St. Mars, in *The Creole*, and Paddy Murphy, in *The Happy Man*; on Saturday, as Rory O'More and Kathleen; on Monday, as Mr. Fairlie, Laurie Fairlie and Ann Catherwick, in *The Woman in White*; on Tuesday, as Captain Murphy Maguire and Mrs. Ormsby Delmaine, in *The Serious Family*; on Wednesday, Bokes and Bellona St. Mars; on Thursday, as Mr. Fairlie, Laurie Fairlie and Anne Catherwick; on Friday, as Lanty O'Leary and Ellen O'Hara; and on Saturday, as Handy Andy, Rodomont O'Rowdegan, and Mrs. Smylie, in *Nine Points of the Law*, and Tom and Fanny, in *The Eton Boy*. On Monday, September 8th, Mr. G. V. Brooke appeared as Othello; on Tuesday, as Sir Giles Overreach; on Wednesday, as Shylock; on Thursday, as Duke Aranza, in *The Honeymoon*, and O'Callaghan, in *His Last Legs*; on Friday, as Master Walter, in

The Hunchback ; and on Saturday, as Sir Bernard Harleigh, in *Dreams of Delusion*, and Terence O'Grady, in *The Irish Post*. On Monday, September 15th, Miss Helen Western, an American actress, appeared for the first time in Cambridge, as Cynthia, in *The Flowers of the Forest* ; on Tuesday, as Mathilde de Merie, in *The French Spy*, and Miss Fanny Leatherlungs, in *Jenny Lind at Last* ; on Wednesday, Thursday and Friday, as Jenny Fastlove, in *The Fast Men*. On Monday, September 22nd, Mr. John Brougham appeared as Dr. Savage, in *Playing with Fire* ; on Tuesday, the same ; on Wednesday, as Sir Patrick Plenipo, in *The Irish Ambassador*, and Tom Moore, in *The Irish Lion* ; on Thursday, as Mickey Magra, in *Love and Murder* ; on Friday, as Wilkins Micawber, in *David Copperfield* ; and on Saturday, as Dr. Savage. On Monday, September 29th, Miss Amy Sedgwick appeared as Hester Grazebrook, in *The Unequal Match* ; on Tuesday, as Constance, in *The Love Chase* ; on Wednesday, as Hester Grazebrook ; on Thursday, as Mrs. Bloomly, in *A Charming Woman* ; on Friday, as Peg Woffington, in *Masks and Faces*, and *The Dowager Countess of Tresilian*, in *The Dowager* ; and on Saturday, Constance, in *The Love Chase*.

1863. On Monday, July 20th, Mr. Charles Matthews appeared as Mr. Affable Hawk, in *The Game of Speculation*, and Captain Patter, in *Patter v. Clatter* ; on Tuesday, as Sir Charles Cold-

stream, in *Used Up*, and *Plumper*, in *Cool as a Cucumber*; and on Wednesday, as *Harry Jasper*, in *A Bachelor of Arts*, and *Jones Robinson Brownsmith*, in *Little Toddlekins*. On Monday, July 27th, *Madame Celeste* appeared as *Miami*, in *The Green Bushes*; on Tuesday, as *Genevieve*, in *A Sister's Sacrifice*; on Wednesday, as *The Mysterious Stranger*, and four other parts in *The Mysterious Stranger*; on Thursday, as *Miami*; on Friday, as *Marie*, in *The Last Hope*, and *The Mysterious Stranger*; and on Saturday, as *Cynthia*, in *The Flowers of the Forest*. On Monday, August 3rd, *Mr. and Mrs. G. Owen* appeared for the first time in Cambridge, as *Stephen Hargreaves* and *Aurora Floyd*, in *Aurora Floyd*; on Tuesday, the same; on Wednesday, the same; on Thursday, as *Othello* and *Desdemona*; on Friday, as *Richard*, *Duke of Gloster*, and *Queen Elizabeth*, in *Richard III.*; on Monday, as *Hamlet* and *Ophelia*; on Tuesday, as *Richelieu* and *Julie*; on Wednesday, as *Shylock* and *Portia*; on Thursday, as *Lear* and *Cordelia*; on Friday, as *Triplet* and *Peg Woffington*, in *Masks and Faces*, and *Maurice* and *Lucille*, in *The Lady of St. Tropez*; and on Saturday, as *Romeo* and *Juliet*.

1864. The theatre was opened for one week by *Mr. Rosenthal's English Opera and Burlesque Company*, commencing July 11th, and terminating on the 16th. The principal artistes were *Miss Marian Taylor*, and *Miss Adele Alessandri* and

Messrs. Swift, Manley, Lewins, and Rosenthal. The theatre during the regular season, being under the management of Mr. J. Coleman. No stars, excepting that gentleman, appeared.

1865. On Tuesday and Wednesday, August 29th and 30th, Messrs. H. and C. Webb appeared as the Two Dromios, in *The Comedy of Errors*, and Mr. H. Webb, as Joe Spurrin, in *The Post Boy*; on Thursday, as Old Joe and Young Joe, and Joe Spurrin; on Friday and Saturday, as Roderick Praiseworthy and Copias Sharke, in *A Bird in the Hand*, and *The Two Dromios*; on Monday and Tuesday, as Dubosc and Joseph, in *The Courier of Lyons*, and *The Two Dromios*; on Wednesday, Mr. H. Webb appeared as Mr. Covey, in *Every Cloud has its Silver Lining*, and Mr. Aminidab Sleek, in *The Serious Family*; on Thursday they appeared as Stout and Graves, in *Money*, and Roderick Praiseworthy and Copias Sharke; on Friday, as Goldfinch and Old Dorn-ton, in *The Road to Ruin*, and the Two Dromios; and on Saturday, Mr. H. Webb, as Old Daddy Jean, in *The Ragpicker of Paris*; and they both appeared as Dubosc and Joseph. On Monday, Tuesday, and Wednesday, September 11, 12, and 13th, Mr. S. Calhaem appeared as Turko, in *Turko the Terrible*; on Thursday, as Jacky, in *Its Never too Late to Mend*, and Cousin Joe, in *The Rough Diamond*; on Friday, as Sampson

Burr, in *The Porter's Knot*, and Mr. Dabster, in *The Eton Boy*; and on Saturday, as *Turko*. During the latter part of this season, Miss Lydia Thompson was engaged, as was also the Boleno Marsh Ballet Company.

1866. On Monday, September 3rd, Miss Avonia Jones, appeared for the first time in Cambridge, as Lady Isabelle Carlyle, in *East Lynn*; on Tuesday, the same; on Wednesday and Thursday, as *Leah*; on Friday, as *Medea*; and on Saturday, as *Leah*. On Monday, September 24th, Mr. G. F. Warde appeared as Sir Adam Avenel, in *The King's Advocate*; on Tuesday, as *Edgar*, in *The Last of his Race*; on Wednesday, as Sir Adam Avenel; on Thursday, as *The Stranger*; and on Saturday, as *Edgar*.

1867. The theatre was opened for a short summer season, commencing July 1st, and terminating July 20th, by Mr. L. Smythe. Mr. H. Thompson, the low comedian, was engaged for a limited number of nights. After the retirement of Mr. Smythe, the Grand English Opera Company, under the management of Mr. E. Rosenthal, appeared for eight nights. Miss Blanche Cole was the prima donna, and Miss Adele Alessandri was the principal contralto. On Friday, August 16th, the regular season commenced, under the management of Mr. W. E. Mills. Mr. J. F. Cathcart appeared as Evelyn, in *Money*; on

Saturday, as Hamlet; on Monday, as Robert Brierley, in *The Ticket of Leave Man*; on Tuesday, as Shylock; on Wednesday, as Othello; on Thursday, as Evelyn; on Friday, as Richelieu; on Saturday, as Richard, Duke of Gloster, in Colley Cibber's *Version of Richard III.*; on Monday, as Macbeth; on Tuesday, as Shylock; on Wednesday, as Othello; and on Thursday, as Claude Melnotte, in *The Lady of Lyons*. On Friday, August 30th, Mr. and Miss Rachael Sanger appeared as Isidore Farne and Marton, in *The Pride of the Market*, and Jacob Twig and William, in the burlesque of *Black-eyed Susan*, and Joe Capsire, in *Found in a Four-wheeler*; on Saturday, as Kinchin and Starlight Bess, in *The Flowers of the Forest*, and Jacob Twig and William and Joe Capsire; on Monday, as Jasper Pidgeon and Margaret, in *Meg's Diversion*, Jacob and William, and Joe Capsire; on Tuesday, as Jasper Pidgeon and Margaret, Jacob Twig and William, and Tom Chaff, in *My Man Tom and My Sister Kate*; on Wednesday, as Guillot and Josephine, in *The Child of the Regiment*, and Miss Sanger, as Carlo, in *Asmodeus*; on Thursday, as Mr. Henry Dove and Mrs. Frederick Young-husband, in *Married Life*, and Sam and Kate O'Brien, in *The Lady of Munster*; on Friday, as Bob Acres and Lydia Languish, in *The Rivals*, and Jago and Ernani, in the burlesque of *Ernani*;

on Saturday, as Myles-na-Copalleen and Eily O'Connor, in *The Colleen Bawn*, and Jago and Ernani; on Monday, as Dougal and Diana Vernon, in *Rob Roy*, Isidore Farne and Marton; on Tuesday, as Wild Murtoch and Nelly O'Neil, in *Green Bushes*, and Jago and Ernani; on Wednesday, as Dogberry and Beatrice, in *Much Ado about Nothing*, and Myles-na-Copalleen and Nelly O'Neil; and on Thursday, as Grimaldi and Violet, in *Violet*, and Guillot and Josephine, in *The Child of the Regiment*.



AMATEUR DRAMATIC MEMORANDA.

THE following Memoranda embraces the dates of the appearances of Amateurs with the regular company in Cambridge, the parts they played, the dates of benefit performances given by the Amateurs, and also the names of the different dramatic societies, with the dates of their formation and dissolution.

1830. On October 5th, the part of Pierre, in *Venice Preserved*, was sustained by an Amateur of Cambridge, Mr. James Reynolds.

In this year the Shakspeare Club was established. In 1834, it ceased to be.

1831. On October 4th, Mr. James Reynolds appeared as Shylock, in *The Merchant of Venice*.

On October 13th, the part of Othello was sustained by an Amateur of Cambridge.

1832. On October 4th, the whole of the male characters in the following pieces were sustained by the Members of the Shakspeare Club, *viz.*, *The Rent Day*, *The Spectre Bridegroom*, and *The Miller's Maid*.

On October 9th, Mr. John Brown appeared as Sir Giles Overreach, in *A Way to pay Old Debts*.

On October 10th, Mr. Stafford Smith appeared as Shylock, it being his first appearance on any stage.

1833. In this year the Garrick Club was established. In 1842, it ceased to be.

On October 3rd, Mr. Stafford Smith appeared as Othello, and Mr. James Reynolds as Iago.

1834. In this year the Dramatic Society was established. In 1837, it ceased to be.

On Wednesday, January 8th, and Friday, the 10th, the Members of the Garrick Club gave two performances at the theatre, for the benefit of Addenbrooke's Hospital.

On September 30th, a gentleman of the County, Mr. Isaacson, appeared as Othello.

1835. On Tuesday, September 22nd, the Members of the Cambridge Garrick Club gave a performance at Newmarket, for the benefit of Mr. Robson, comedian.

1836. On August 2nd, Mr. W. C. Macready appeared as Virginius, the rest of the characters being sustained by Members of the Garrick Club. On the same evening, Mr. Tilbury appeared as Hooker, in *My Fellow Clerk*.

On October 7th, Mr. John Brown appeared as Sheva, in *The Jew*.

1837. On September 29th, an Amateur of Cambridge, the Hon. Mr. Bertie, appeared as Nicholas Flam, in *The Attorney-at-Law*.

1838. In this year the Shakspeare Society was established. In 1839, it ceased to be.

On October 11th, Mr. James Reynolds appeared as Sir John De Comyn, in *Robert the Bruce*, an historical play, written by Mr. Warwicker, of Cambridge.

On Thursday, November 8th, a performance was given by the Amateurs of the town for the benefit of Mr. James Martin, on his retirement from the stage.

1839. On Tuesday, July 9th, a performance was given by the Amateurs of the town for the benefit of the Building Fund of the Victoria Benefit Societies' Asylum.

On October 3rd, Mr. William Rust appeared as Cæsar, in the farce of *In the Wrong Box*.

1840. On Thursday, April 9th, a performance was given by the Amateurs of the town for the benefit of Mr. Lee.

On October 8th, Mr. Stafford Smith appeared as Richard, Duke of Gloster, in *Richard III*.

In this year the Sheridan Society was established. This society only gave two performances at the large room of the Hoop Hotel, on Thursday and Friday, December 17th and 18th, and then quietly gave up the ghost.

1841. On October 5th, Mr. Abington appeared as Pierre, in *Venice Preserved*, and on October 12, as Shakspeare, in *Shakspeare's Vision*.

1842. On Monday and Tuesday, January 17

and 18, the Members of the Garrick Club gave two performances for the benefit of the distressed Printers.

On Tuesday, May 20th, the Members of the Garrick Club gave a performance for the benefit of Mr. and Mrs. Barry, prior to their departure for India.

1844. On October 8th, a brother of the Scientific Lodge of Freemasons, Mr. W. Edwards, appeared as Sir Thomas Clifford, in *The Hunchback*, and *Flexible*, in *Love, Law and Physic*.

1846. In this year the Dramatic Reading Society was established. In 1852, it ceased to be.

1855. In this year the Amateur Theatrical Society was established. This society still exists, receiving a large share of public patronage, and may justly be said to be in a flourishing condition. For the dates of the benefit performances given by this Society, see pages 12 to 28.

1860. In this year the Sheridan Dramatic Society was established. This society, like its predecessor in 1840, gave but two performances at the theatre, on Thursday and Friday, March 21st and 22nd, and then, without parade, consigned itself to the tomb of the Capulets.

1862. On Wednesday and Thursday, December 3rd and 4th, two performances were given by the Amateurs of the town, in aid of the fund for the distressed Operatives in Lancashire.



ST. IVES

AMATEUR ELOCUTION SOCIETY.

THIS Society gave its first dramatic performance, in the Institution hall, on Thursday, November 16th, 1865. Prior to this performance it had given several entertainments; those entertainments consisting of readings from the poets and dramatists, interspersed with music, and songs of a sentimental and comic character. The society was assisted on this occasion by the St. Ives Coloured Troupe of Amateurs, who gave their various negro melodies with much force and expression. The pieces presented, were the farce of "How Stout you are Getting," and the interlude of "Hunting a Turtle." Miss Kate Rivers, from the Theatre Royal, Princess, was engaged for this performance.

1866. On Thursday, October 25th, a performance was given in the Corn Exchange. The

pieces presented being Morton's farce of "Done on Both Sides," the burletta of "A Phenomenon in a Smock Frock," and the burlesque of "Bombastes Furioso." Miss Ella Staunton, from the Theatre Royal, Haymarket, and Miss Lottie Staunton, were engaged for this performance.

The following address, written by Mr. H. T. Hall, was delivered by Mr. J. Brown:—

Once more before you on the mimic stage,
 Again I come! Since last I did appear,
 Misfortune hath paid a mournful visit here.
 Your renown'd market now no longer proud,
 Has not of beasts its once accustom'd crowd;
 These, through disease and direful pestilence,*
 Are sent to other places far from hence.
 No stalled ox, nor ripe fatten'd steer,
 Doth greet the wistful eye; nor can you hear
 Their gentle lowing, which at break of day,
 Was by the summer wind swift borne away.
 No prime fed Hereford can ye ken,
 Nor short-horn'd Durham belik'd by men;
 No hardy Scot, nor little Welsh so true,
 Sought for by butchers, who still dress in blue.
 Do not despair—good times will come again!
 And busy trade within your mart shall reign.
 This do I wish. Allow me now to say,

*Owing to the prevalence of the Cattle Plague, the weekly market for Cattle, upon which the town of St. Ives so much depends, was closed by an order of the Privy Council,

We'll try this night to drive dull care away ;
 Momus shall commence his reign of mirth,
 And "Done on Both Sides" prove his premier birth.
 Then shall appear the noted " Railway King,"
 Who of his ups and downs will gladly sing.
 Still to amuse, we'll not your feelings shock,
 By our " Phenomenon in a Smock Frock " ;
 Upon his jokes we hope you'll fondly sup,
 Rich cream they are—coming from a "Buttercup."
 In kingly state we'll make a royal show,
 And close our efforts—a la " Furioso."
 If we should win your favours and applause,
 We'll say it is your kindness—that's the cause.
 We'll try our best to banish ev'ry frown.
 For this you'll take the word of old Joe Brown,
 Who once resided in your famous town. [*Bell rings.*
 My prompter calls, I can no longer stay,
 Still do I linger—I have nought to say ;
 I'll make my exit—then begins the play.

1867. On Thursday, February 28th, a performance was given in the Corn Exchange, in aid of the funds of the County Hospital. The pieces presented were Buckstone's comic drama of "The Maid with the Milking Pail," a new and original serio-comico dramo, by Mr. H. T. Hall, entitled, "The Latest Edition of the Rye House Plot," and the farce of "The Model Husband." Miss Ella Staunton was engaged for this per-

formance. The sum of £2. 12s. 6d. was paid to the funds of the County Hospital.

The following address, written by Mr. H. T. Hall, was delivered by Mr. J. Brown:—

Again I pay a visit to your town,
 With the will and purpose of a real Brown,
 To awaken in your sympathetic minds,
 The fact, your Infirmary lags behind,
 For want of funds : lacking precious gold,
 By which man's honour has been bought and sold ;
 That all-conquering king so dear to ye,
 Dwellers of this Isle in the silver sea.
 Can you a holier object have in view,
 Than help the sad, afflicted, needy few,
 Who, oft by accident of flood and field,
 To misery an unwilling homage yield !
 To cheer the cheerless and to help the weak,
 To aid the sick ; on their behalf I speak :
 To lull their pains, to fight with grim disease,
 To soothe their sorows and to give them ease ;
 And when our human skill hath done its best,
 To smoothe their passage to their long last rest.
 What can be nobler ? what better can ye do ?
 Than assist the ailing and help the true !
 That thus you feel, your presence here doth prove,
 Your breasts still throbbing with true human love.
 Still from your eyes flow sympathetic tears,

Still beat your hearts with many anxious fears ;
 Still ye desire to help all ways you can
 The cause of poor, helpless, suffering man !
 Thus are our intents double here to-night,
 To help the infirm, and to give delight
 To patrons kind, who, eager are to show,
 That with true feeling they are all a-glow.
 Against no one do we intend to rail,
 Our cause is good ; we see no cause to fail ;
 We're strong in " The Maid with the Milking Pail."
 We trust her efforts will be lik'd by you,
 Creamy her words and comely to your view ;
 No milk thrice-skimmed, no real sky-blue :—
 Feeling sure she will prove a safe, good thing,
 Giving notes for gold when you hear her sing.
 Next we will turn to the historic page,
 To point a lesson to the present age ;
 No king we'll slay, either by sword or shot,
 In our edition of " The Rye-house Plot."
 Then to dear woman a moral will be read,
 Pointing out the path she should always tread ;
 The course she should pursue—and well 'tis plann'd,
 She'll take the hint from our " Model Husband."
 Thus do we hope your kind applause to gain,
 To dispel the blues, and to ease your pain—
 If any you possess. If we do succeed,
 We shall be truly satisfied indeed.

On Thursday, October 20th, a performance was
 given on behalf of the fund of the Widows and

Orphans, in connexion with the Manchester Order of Odd Fellows. The pieces presented, were the popular vaudeville of "The Swiss Cottage," the farce of "Timothy to the Rescue," and Buckstone's comic drama of "Good for Nothing." Miss Ella Staunton was engaged for this performance.

The following address, written by Mr. H. T. Hall, was delivered by Mr. J. Brown:—

Without tuck of trumpet, or beat of drum
Heralding my coming! Behold! I come,
To give you joy; for glad I am to learn,
That trade with you has ta'en a better turn.
Once more your streets are throng'd by busy men,
Once more good store of bullocks can ye ken
From Yorkshire's wolds, or Lincoln's famous fen.
Such sights are cheering, pleasant to the eye,
They tell of wealth and trade's activity:
They bestow a charm, give zest unto your lives,
And show how prosperous is old St. Ives.
Can man perform a more heroic deed,
Than clothe the naked and the hungry feed?
Or help the widow with her scanty store;
And orphans lone, when parents are no more?
Do not such deeds shed lustre o'er our name—
Add to worth, and dignify our fame;
Give honour to the soil that gave us birth,
And make us feel proud of our native earth?
Now to begin—this night it is our plan,

To waft you away to a far-off land ;
 Of wit and humour is compos'd the pottage,
 We'll serve while enacting " The Swiss Cottage."
 Bid care begone, and let your feeling tarry,
 While we are showing " Why don't She Marry,"
 Thus runs the line, although our rhyme be slack,
 " Oh, vive l'amour ! cigars and cogniac."
 If sad you are from lack of mirth and fun,
 " Timothy to the Rescue " will quickly come ;
 By his funny ways and funnier lines,
 He'll prove a tickler in these ticklish times.
 Though last not least, a moral we will show,
 There are none so bad, be they e'er so low ;
 But what of goodness there still lurks a grain,
 Which kindness will kindle into a flame.
 In lusty youth, in manhood's joyous prime,
 All ! All ! are good for something in their time ;
 Not " Good for Nothing," that remark's not true,
 For goodness only can man's life renew.
 The choicest flowers once were growing wild,
 They have been train'd, so must you train a child ;
 Dame Nature we must help whene'er we can,
 For good for something is every man.
 I must cut short this moralizing theme
 And quit your presence for the shifting scene ;
 To take once more unto the mimic trade,
 As Momus ply—though he's a funny blade :—
 Still will I try the best that I can do,
 To show my lasting gratitude to you,
 My generous patrons. Good bye ! adieu !

A DRAMATIC LETTER.

My dear "Mary Turner,"

"The Constant Couple" have just returned from "The Conquest of China," bringing with them "The Connaught Wife," who, with "The Connoisseur" joined "The Conspirators," to "The Disappointment" of "The Discontented Colonel," who, thanks to "The Lucky Discovery," they proved to be "The Betrayer of his Country."

On an "April Day," "The Artful Husband" and "The Artful Wife" went to "Arthur's Show," at "The Country Wake." Here with "The Country Lassies," and "The Half-pay Officers," they spent "A Merry Time," being shewn some of "The Merry Pranks" by "The Merry Cobler" of "The Merry Devil of Edmonton."

"Tom Tyler and his Wife" dined at "The Ordinary" in "St. James' Park," where they were joined by "The Lady of Pleasure," who introduced them to "The Knot of Fools" and "The Roving Girl," by whom they were shewn

"The Rival Modes," by which "The Rival Lovers" in "Love's Labyrinth" accomplished "Lover's Luck," and won for themselves "The Rival Queens" of "Xerxes," "The Young King" of "Richmond Hill."

In "A Suit of Tweeds," "The Demon Doctor," on "The Wedding Eve" went in pursuit of "The Man o' Airlie," who had carried off "Our Domestic," to the great grief of "The Old Folks," who having a touch of "Human Nature" and being "Kind to a Fault," were anxious that "The Marriage Certificate" should not be "Lost in London."

"The Garret Angel" having made "A Change of Name" through a "Slice of Luck," and being "Ready and Willing," embarked with "The Foundling of Fortune" in search of "Broken Pearls." "At the Last Moment" when at "The Antipodes," yielding to "A Woman's Whim," they discovered "A Mine of Wealth" by the aid of "The Boy Detective." This adventure proved a "Mesmeric Mystery," for in "Sunshine and Shadow" they met with "Reverses," until nearly "Hunted to Death" they found themselves "Alone in the Pirate's Lair." From this dilemma they were extricated by "A Sister's Lover" who had tracked them by "Footmarks in the Snow," and by the help of "Lion Limb," transferred them to "Islington," gave them "The Orphan's Legacy," which they received from "Captain Gerald" while "Up for the Cattle Show."

It is "Highly Improbable" that "Mr. Honeydove's Troubles" have been caused by the "Tricks of the Turf;" they have rather been produced by "The Coquette," who led him "A Wild Goose" chase, which resulted in "The Double Marriage" with "The Bride of the Wave," who afterwards eloped with "The Whiskey Demon," by whom she was betrayed into "King Death's Trap," where, "Six Months Ago," she atoned for "The Sin of a Life."

I have been terribly annoyed by "That Rascal Jack," who has been exploring "The Great City" in search of "False Hands and Faithful Hearts;" but, owing to a lack of "Tide and Time," he went "Under the Earth" and succeeded in "Bamboozling" "The Nymph of the Lurleyberg." "His Second Adventure" proved the truth of the saying "Never Taste Wine at the Docks," for in company with "The Liar," he got drinking with "The Doge of Venice," who showed him the best way to "The French Exhibition," where he soon verified the old proverb that "Man is not perfect, nor Woman either," for he ran away with "Dora," "The Forester's Daughter," who left the home of "My Aunt," "The Grey Lady of Fernlea," thus showing "How She Loves Him." Trusting she will prove "A Wife Well Won,"

I remain, my dear "Mary Turner,"

Your's fraternally,

"CABMAN, No. 931."

INSTANCES OF LONGEVITY IN THE PROFESSION.

IT has been often said, that actors and actresses rarely live long, and such statement is generally accepted to be true ; it is not, however, so closely allied to truth as it is generally supposed to be. There are some very remarkable instances of longevity to be found among the members of the theatrical profession, and those instances are not

“ Like angels’ visits, few and far between.”

There are, probably, more temptations in the way of the profession than any other class of the community ; their society is more frequently sought after than that of any other class of persons, and this generates a freedom of living which is not generally found in any other calling, and which, as a rule, is not conducive to longevity. There is also a more constant strain upon their mental faculties and upon their physical powers, than almost any other calling ; yet, in spite of these opposing circumstances, a long life,

that great desideratum, can, by due care and attention, be attained. The annexed list furnishes some brilliant examples of longevity attained by actors and actresses, and the list could easily be increased. The names of those only who have reached the age of 62 years are enumerated in the list, which contains upwards of a hundred quotations.

Name.	Date of Birth.	Of Death.	Age.
Mr. C. Macklin	1690	1797	107
„ R. Yates	1693	1796	103
„ A. Pope	1736	1835	99
Mrs. Garrick	1724	1822	98
Mr. J. Richardson	1740	1836	96
„ J. Austin*	1730	1821	91
„ Danton	1763	1851	88
„ Dominic Corri	1737	1825	88
„ T. Robertson	1778	1855	87
Mrs. Harlowe	1775	1852	87
Mr. C. Farley	1782	1859	87
„ Colley Cibber	1671	1757	86
„ John Moody	1728	1813	85
„ Powell	1752	1836	84
Mrs. Sparkes	1754	1837	83
„ Bracegirdle	1665	1741	83
„ T. Hollingsworth	1732	1814	82
„ J. Ashbury	1638	1720	82
„ J. Brunton	1750	1832	82
Mrs. Taylor	1753	1834	81
Mr. C. Kemble	1775	1856	81

*This actor was a crony of Garrick's. The author of *The Rosciad*, in one line has immortalised his name :

“Austin would always rustle in French silks.”

Name.	Date of Birth.	Of Death.	Age.
Mr. Carter	1769	1850	81
„ J. Rich	1681	1761	80
„ J. Braham	1777	1856	79
„ Elkanah Settle	1645	1724	79
„ T. Young	1777	1856	79
„ J. S. Knowles	1783	1862	79
„ Jack Johnstone	1750	1828	78
„ T. P. Cooke	1786	1864	78
„ C. Knyvett	1744	1812	78
Mr. Reenhold	1737	1815	78
„ A. Murphy	1727	1805	78
„ P. Egan	1722	1849	77
„ J. Bannister	1759	1836	77
„ J. Fawcett	1769	1845	76
Mrs. Siddons	1755	1831	76
Mr. W. S. Macready	1753	1829	76
„ F. J. Guinn	1745	1821	76
Mrs. Sims	1748	1823	75
Mr. T. Sheridan	1713	1788	75
„ J. Munden	1757	1832	75
„ T. King	1730	1805	75
„ T. Hull	1727	1803	75
„ Bensley	1742	1817	75
„ T. Betterton	1635	1710	75
„ T. Davis	1710	1785	75
„ Beard	1716	1791	75
„ Bartley	1782	1856	74
„ R. Wroughton	1748	1822	74
Mrs. Abington	1741	1815	74
„ Catharine Clive	1711	1785	74
„ Glover	1782	1856	74
Mr. Fisher	1759	1832	73
„ J. Quin	1693	1715	73
Mrs. Hartley	1751	1824	73
„ J. Aikin	1731	1803	72

Name.	Date of Birth.	Of Death.	Age.
Mrs. P. Astley	1742	1814	72
„ J. P. Harley	1786	1858	72
Mr. J. Lunlair	1785	1857	72
„ J. Wallack	1792	1864	72
Madame Mara	1750	1822	72
Mr. W. R. Beverley	1774	1845	71
„ Vandenhoff	1790	1861	71
„ John Winston	1773	1843	70
„ F. Harland	1782	1852	70
„ Edward Alleyn	1556	1626	70
„ J. F. Saville	1783	1853	70
Mrs. Mountain	1771	1841	70
„ Barry	1732	1801	69
Madame Catalini	1780	1849	69
Mr. C. Incledon	1759	1828	69
„ F. J. Liston	1777	1846	69
„ Wrench	1775	1843	68
„ T. Bromley	1773	1841	68
„ Gattie	1776	1844	68
„ O. Smith	1787	1855	68
Mrs. Farren	1789	1857	68
„ Anne Crawford	1733	1801	68
Mr. Widdicomb	1787	1854	67
„ Spranger Barry	1710	1777	67
„ T. Cooke	1781	1848	67
„ Murray	1754	1811	67
„ J. P. Kemble	1757	1823	66
Mrs. H. Siddons	1778	1844	66
„ Egerton	1781	1847	66
„ F. Gentlemen	1718	1784	66
Mr. C. Dibdin	1748	1814	66
„ T. Holcroft	1744	1809	65
Mrs. Inchbald	1757	1821	64
Mr. C. Dibdin, jun.	1768	1832	64
„ G. S. Carey	1743	1807	64